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A

BIOGRAPHICAL HISTORY

OF

ENGLAND,

BY

THE REV. JAMES GRANGER:

ILLUSTRATED

WITH PORTRAITS.

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BIOGRAPHICAL HISTORY

OF

ENGLAND.

VOL. IV.

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BIOGRAPHICAL HISTORY

OF

ENGLAND,

FROM

EGBERT the GREAT to the REVOLUTION:

CONSISTING OF

CHARACTERS DISPOSED IN DIFFERENT CLASSES, AND ADAPTED TO A METHODICAL CATALOGUE OF ENGRAVED BRITISH HEADS:

INTENDED AS

An ESSAY towards reducing our BIOGRAPHY to SYSTEM, and a Help to the Knowledge of PORTRAITS:

INTERSPERSED WITH VARIETY OF

ANECDOTES, AND MEMOIRS OF A GREAT NUMBER OF PERSONS,

Not to be found in any other Biographical Work:

WITH A PREFACE,

Shewing the Utility of a Collection of ENGRAVED PORTRAITS to supply the Defect, and answer the various Purposes, of MEDALS.

BY THE

REV. J. GRANGER,

Vicar of Shiplake, in Oxfordshire.

Animum pictura pascit inani.——VIRG.
Celebrare domestica facta.——HOR.

Fourth Edition,

CAREFULLY REVISED AND CORRECTED,

VOL. IV.

LONDON:

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1804.

THE

HISTORY OF ENGLAND, &c.

CHARLES II.

CLASS IX.

MEN OF GENIUS AND LEARNING.

PHYSICIANS.

DR SCARBOROUGH; *Vandergucht sc. In the octavo edition of Cowley's Works.*

Sir Charles Scarborough, first physician to Charles II. James II. and William III. was, by his strong and lively parts, uncommon learning, and extensive practice, eminently qualified for that honourable station. He was one of the greatest mathematicians of his time. Mr Oughtred informs us, that his memory was tenacious to an incredible degree; that he could recite in order all the propositions of Euclid, Archimedes, and other ancient mathematicians, and apply them on every occasion *. He assisted the famous Dr William Harvey in his book "De Genera-

* Preface to the second edition of the "Clavis Mathematica."

" tione Animalium," and succeeded him as lecturer of anatomy and surgery. The lecture, which was founded by Dr Richard Caldwal, was read by him in Surgeon's Hall, and continued for sixteen or seventeen years, with great applause. He, in his course, explained the nature of the muscles, and was the first that attempted to account for muscular strength and motion upon geometrical principles, and he very judiciously and happily applied mathematics to medicine in other instances. His " Syl- " labus Musculorum" is printed with " The " Anatomical Administration of all the Muscles, " &c. by William Molins †, Master in Chi- " rurgery." He was also author of several mathematical treatises, a Compendium of Lilye's Grammar, and an Elegy on his friend Mr Cowley. He was a man of amiable manners, and of great pleasantry in conversation. Seeing the dutchess of Portsmouth eat to excess, he said to her, with his usual frankness, " Madam, " I will deal with you as a physician should do; " *you must eat less, use more exercise, take physic,* " *or be sick.*"—He died Feb. 26, 1693 *.

" EDMUNDUS KING, eq. aur. M. D. " augustiss. regis Car. II. med. Coll. Medic. Lond. " & Societ. Regal. socius: qui præsenti animo, " (ope divina), eundem sereniss. regem Car. II. a " morte subitanea dexterrime eripuit, Feb. 2, 1684." *P. Lely p. R. Williams f. h. ſh. mezz.*

EDMUNDUS KING, &c. *Kneller p. R. White sc. large h. sh.*

This is one of White's best performances.

Sir Edmund King, who was originally a surgeon, applied himself much to the study of chymistry.

† Or Mullens. * Le Neve's " Monumenta Anglicana."

chymistry. This helped to recommend him to Charles II. who sometimes amused himself in his laboratory. He was the first physician that attended that prince in his last illness, when he ventured to incur the penalty of the law, by letting him blood. This was approved of by others of the faculty, and was indeed the only means of preventing his sudden death *. A thousand pounds were ordered him by the privy-council for his attendance on the King, but he never received the money. In the "Philoso-"phical Transactions," are some curious observations by him concerning ants, and the animacula in pepper water †. There is also an account of his transfusing forty-nine ounce of blood out of a calf into a sheep. The latter was, in all appearance, as strong and healthy after the operation as it was before.

PETRIUS BARWICK, M. D. serenissimo regi Carola II°. e medicis ordinariis: *G. Vertue sc. Before "Vita Johannis Barwick," &c. 8vo.*

Peter Barwick was brother to Dr John Barwick, dean of St Paul's. He was a man of uncommon skill and diligence in his profession, and was very successful in the small-pox, and in various kinds of fevers. He wrote an excellent defence of Dr Harvey's doctrine of the circulation of the blood, and the life of the dean his brother, in pure and elegant Latin. The latter was published with a preface, by Mr Hilkiah Bedford, 1721. His defence of the "Eikon Basilike," against Dr Walker, which was written in his 74th year, does not only

* See Burnet, i. p. 606.

† See "Philosoph. Transact." No. XXII. p. 425, et seq. See also the number for Sept. 1693.

only shew the warmth of his loyalty, but discovers a little of the peevishness of old age. He was much respected by all that knew him, not only for his abilities, but also for his great humanityand charity. *Ob.* Aug. 1705.

GULIELMUS RAMESEY, M. D. et medicus regius ordinarius Carolo II. *Æt.* 42; *8vo. There is an anonymous portrait of him in a doctor of physic's gown, by Sherwin, before* "*The* "*Character of Nobility,*" 1672; *small 8vo.*

Dr William Ramesey appears to me to be the person already mentioned ‡, who bewildered himself in astrology; and when his intellects were perfectly confused and clouded, advanced the doctrine of dark stars. He was author of the following books: "Christian Judicial As-" trology vindicated, and Demonology confut-" ed; in Answer to Nat. Homes, D. D. with a " Discourse on the Sun's Eclipse, 29 Mar. 1652." 12mo. He, in the title-page, styles himself William Ramesey, Gent. as he does in that of the next book: "An Introduction to the Judgment of the Stars," 1653: fol. "Names, Natures, Virtues, Symptoms, and Antidotes of Poisons," 1663, by William Ramesey, M. D. 8vo. "Ελμινθολογια, or Physical Observations concerning Worms," 8vo. 1668. He is again styled M. D. in the title to this tract. It should here be observed, that he invented an instrument to cleanse the stomach, upon which he wrote a pamphlet, printed in small 8vo. 1672. It appears from "The Character of Nobility," that he was of the Dalhousey family.

GUIL-

‡ See RAMSEY's article in the Interregnum.

THE
CHARACTER
OF TRVE
NOBILITY
AND
GENTILITY

Vera Effigies Johannis Archer Medici in Ordinario Regi.

GUIL. SERMON, Medicinæ Doctor, &c. *Sherwin ad vivum del. & sc. four Latin verses, large 4to.*

GUIL. SERMON, medicinæ doctor et regis ordinarii *, *Æt.* 42.

" Let zoilists carp at what is past and done,
" Brave Sermon's acts shall live in face o' th' sun:
" Great Monck, restorer of his country's peace,
" Declares from him his dropsy soon did cease."

W. Sherwin ad vivum del. et sc. 1671.

William Sermon, a physician of Bristol, was possessed of a palliative remedy for the dropsy, by which the Duke of Albemarle was greatly relieved: but he not long after relapsed into this distemper, which at length proved fatal to him †. Dr Sermon, who was naturally vain, grew vainer than ever upon his success, and seemed to think nothing beyond the reach of his skill; as if the man that cured the *Great Monck* of the dropsy, could do every thing in the power of physic. He was author of " The Ladies " Companion, or English Midwife," &c. 1671; 8vo. and of " A Friend to the Sick, or the honest Englishman's Preservation," &c. 1673, 8vo. to which is prefixed his portrait, in a doctor's gown; but there is great doubt of his having been a graduate in his profession. See Wood's " Fasti," ii. col. 201.

JOHANNES ARCHER, medicus in ordinario regi; *8vo.*

Doctor John Archer was author of " Every " Man his own Physician," &c. printed for himself, in 1673, 8vo. To this are subjoined a Trea-

* Sic Orig.

† See Campbell's " Lives of the Admirals," ii. p. 370.

a Treatise on Melancholy, and a compendious Herbal. He seems to have been of such an Epicurean taste as was perfectly adapted to the court and character of Charles the Second; having in the first of these works placed the sixth sense at the head of the other five, as holding them all in subordination. He, at the end of this book, mentions these three inventions as the issue of his own brain: the first was certainly in use among the Romans, namely, A hot bath, by steam, for the cure of various disorders. This will naturally remind the reader of the fumigations of Dominiceti. 2. An oven, which doth, with a small fagot, bake, distil, boil a pot, or stew; all with the same charge of fire, time, and labour. This oven was moveable: something like it has been lately advertised. 3. A chariot, with which one horse can as easily draw five or more people, as two horses can that number in the ordinary way. It is also contrived, that a man who sits in it may move it without a horse. Here the machine invented by Mr Moore will as naturally recur to the reader's memory as the baths of Dominiceti did in the first article.

TOBIAS WHITAKER, medicus ordinarius Caroli Secundi, *Æt.* 60; *J. Chantry sc.* 12*mo.*

Doctor Tobias Whitaker, physician in ordinary to Charles II. seems to have had as utter a dislike to unpalatable medicines as the most squeamish of his patients. He was much more a friend to the vintner than to the apothecary, and was as cordially attached to wine, as Dr Archer appears to have been to women. It is very probable, that either of them, as physicians

cians to the court, would, in some cases, have prescribed both. He was author of "A Dis-"course of Water," 1634, 12mo. His principal work is "The Tree of Human Life, or "the Blood of the Grape, proving the Possibi-"lity of maintaining Life from Infancy to Old "Age without sickness, by the Use of *Wine*," Lond. 1638, 8vo. This was translated into Latin, and printed at Franckfort, 1655. In the former of these pieces, he writes himself "Doctor of Physicke, of Norwich;" in the latter "of London." He also published "An "Elenchus of Opinions concerning the Small-"Pox," 1661, 12mo. prefixed to which is his head.

It appears from Chamberlayne's "Present "State of England," 1671, that besides four physicians in ordinary for the king's person, and two for the household, there were above a dozen more, who were his majesty's sworn servants, but were not in waiting. It seems that Charles II. was not only an encourager of obscure physicians, but even of quacks *, a race of men who not only kill us, but kill us with less dexterity, and consequently with more pain, than the worst physicians do. It is probable that the following excellent person preserved more lives than were destroyed by the whole herd of empirics that infested the metropolis in this reign.

THOMAS SYDENHAM, M. D. *Lely p. Houbraken sc.* 1746. *In the possession of John Sydenham, esq. Illust. Head.*

THOMAS SYDENHAM; *M. Beale p. A. Blooteling sc.* 8*vo.*

* Welwood, p. 149.

Dr. Thomas Sydenham, who was long at the head of his profession, was a physician of great penetration and experience, and went far beyond all his contemporaries in improving the art of physic. He took late to study, but his quick parts and great natural sagacity enabled him to make a prodigious progress in a little time. He dared to innovate, where nature and reason led the way; and was the first that introduced the cool regimen in the small-pox. Hence he gave an effectual check to a distemper that has been more pernicious to mankind than the plague itself; and which had been inflamed, and rendered still more pernicious, by injudicious physicians. He carefully studied, and wrote observations upon every epidemical distemper that prevailed during the course of his practice. He had many opponents: but his constant success was a sufficient answer to all the cavils of his antagonists. He freely communicated to the world his judicious remarks on a great variety of acute and chronical distempers; and particularly on those that sweep away the greatest number of the human species. What he has written on the nervous and hysteric colic, fevers, riding in consumptive cases, and the use of milk and chalybeates, deserves to be mentioned to his honour. He was the first that used laudanum with success, and that gave the bark after the paroxysm in agues. After his death, was published his "Method "of curing almost all Diseases *." I have been informed, that his works are more esteemed by foreign physicians than by the generality of the faculty in his own country †. There is a catalogue of them in the "Biographia Britannica." *Ob.* 29 Dec. 1689.

THO-

* This book was written in Latin.

† They were much read and commended by Dr Boerhaave.

THOMAS WILLIS, M. D. *G. Vertue sc. Illust. Head.*

This print and the next, were drawn from the original picture of him at Whaddon-hall, which belonged to his grandson, the late Browne Willis, esq. and was left by his will to the Bodleian Library.

THOMAS WILLIS, M. D *without his name; inscribed,* "*Ætatis suæ* 45, *D. Loggan delin. et sc.*" *Before his* "*Pharmaceutice Rationalis;*" *fol.*

THOMAS WILLIS, M. D. *R. White sc.* 8*vo. Before the* "*London Practice of Physic;*" 1685.

Dr Thomas Willis was a very eminent anatomist, philosopher, and physician, and one of the most elegant writers of his age, in the Latin tongue. His works were much celebrated at home and abroad, and his practice was proportionable to his fame. He was regular in his devotions, his studies, and visiting his patients; and his custom was to dedicate his Sunday fees to the relief of the poor. He had a deep insight into every branch of science to which he applied himself, especially anatomy, in which he made some discoveries; particularly, *the sinuses of the veins, and their use* *. His "Cerebri Anatome †," gained him a great reputation, as did also his book "De Anima "Brutorum," his "Pharmaceutice Rationalis," &c. The first of these books had an elegant copy of verses written on it by Mr Philip Fell ‡, and the drawings for the plates were done

* Glanvill's "Plus Ultra," p. 14.

† He is, on account of this work, reckoned among the improvers of science, by Mr Wotton, in his "Reflections on ancient and modern Learning," c. 17, p. 196, 197. edit. 1694.

‡ "Musæ Anglicanæ," vol. I. There is also another copy of verses by the same hand on his "Diatribæ," &c.

done by his friend Dr Christopher Wren, the celebrated architect. He was the first discoverer of the medicinal spring at Astrop, near Brackley, in Northamptonshire, which was once in high repute ‖. Mr Addison informs us, in his "Travels," that the physician retained by the little republic of St Marino, when he was in Italy, was well read in the works of our countrymen Harvey, Willis and Sydenham. *Ob.* 11 Nov. 1675.

SIR THOMAS BROWNE, of Norwich, M. D. *R. White sc. Before his "Works," 1686; fol.*

THOMAS BROWNE, eques aur. et med. doctor; *Van Hove sc. 4to.*

SIR THOMAS BROWNE, M. D. *P. Vandrebanc f. 8vo.*

This learned and ingenious physician, was knighted by Charles II. at Norwich, in Sep. 1671. See an account of him in the reign of CHARLES I.

GEORGIUS ENT, eques auratus, M. D. et Coll. Med. Lond. socius; *8vo. His head is before his "Animadversiones in M. Thrustoni, M. D. "Diatribam de Respirationis Usu primario," Lond. 1679; 8vo.*

Dr George Ent, president of the College of Physicians, and fellow of the Royal Society in this

‖ Willis and Lower first recommended the waters of Astrop, which were afterwards decried by Radcliffe. The reason which I have heard assigned for his decrying them, was, because the people of the village insisted upon his keeping a bastard child, which was laid to him by an infamous woman of that place. Upon this the doctor declared "that he would put a toad into their "well," and accordingly cried down the waters, which soon lost their reputation.

this reign, distinguished himself in that of Charles I. by writing an apology in Latin for Dr Harvey's doctrine of the circulation of the blood, in opposition to Æmilius Parisanus †. In the same book are some judicious observations on the operation of purging medicines. He was author of several other pieces, some of which are in the "Philosophical Transactions *." Glanvill, speaking in his "Plus Ultra" of the modern improvements in anatomy, numbers Sir George Ent, Dr Glisson, and Dr Willis, with the most celebrated discoverers in that useful science ‡. The two former were among the first members of the Royal Society.

FRANCISCUS GLISSONUS, M. D. *Æt.* 75; *W. Dolle sc. 4to.*

FRANCISCUS GLISSONUS, M. D. *Æt.* 80; *Faithorne sc.*

There is a small anonymous copy of this print.

Dr Francis Glisson, king's professor of physic at Cambridge, was universally esteemed one of the best physicians of his age. He was an excellent anatomist, and acquired a great reputation by his writings on anatomical, and other subjects. He discovered the *capsula communis*, and the *vagina portæ*; and he, and Dr Wharton,

† Mr Ashby, president of St John's college in Cambridge, has a copy of "Konigii Bibliotheca," interleaved and filled with MS. notes by A. Seller. At the word "Ent," is this passage: "In fronte libri "De Generatione Animalium," hæc inveni scripta: "Gualtheri Charltoni liber, ex munere nobilissimi doctissimique viri Domini Georgii Ent, Equitis aurati, *qui eum Latine descripsit.*" This book was given by will of Sir George Ent, made when he was dying, to Dr Walter Charlton. The ingenious Dr Baker, author of the Life of Harvey, prefixed to his works in 4to, observes, that the Latinity of this book is superior to that of his other writings. This anecdote assigns the reason of it.

* See No. 173, and No. 194, An. 1691.

‡ "Plus Ultra," p. 13.

ton, discovered the internal *ductus salivaris*, in the maxillary glandule *. His account of sanguification was esteemed very rational, and generally much approved of, as was also his "Anatomia, Hepatis." His "Tractatus de "Natura Substantiæ energetica," &c. Lond. 1672; 4to. and his "Tractatus de Ventriculo "et Intestinis," &c. Amstel. 1677; 4to. are among his principal works: his portrait is prefixed to both. I was told by a gentleman in Dorsetshire, who was nearly allied to his family, that he visited a considerable number of patients in the time of the plague, and preserved himself from the infection, by thrusting bits of spunge, dipped in vinegar, up his nostrils. This excellent physician and worthy man, whose works were well known abroad, as well as at home, died in a very advanced age, the 14th of October, 1677. See more of him in Birch's "History of the Royal Society," vol. iii. p. 356.

DR LOWER; *oval*; *before his "Receipts;"* 12*mo.*

I strongly suspect this portrait not to be genuine.

Richard Lower was educated at Christ-church in Oxford, under Dr Thomas Willis, of whom he learned to be an excellent anatomist; and that great physician is said to have learnt several things from him. Upon the death of Dr Willis, he succeeded to a great part of his practice, and was in as high repute as any physician in London. He was the first discoverer of Astrop Wells †, which were formerly much frequented,

* "Plus Ultra," p. 14. † Wood, ii. col. 857.

ed. He was author of several medical pieces, of which Mr Wood has given us a catalogue. But his capital work is his book "De Corde," which has been often printed. In this book, he lays claim to the invention of transfusing the blood, to which Francis Potter, a native of Mere in Wiltshire, had certainly a prior right *. Dr Lower's name has been impudently affixed to several vile nostrums sold in the shops.

GUALTERUS CHARLETONUS, M.D. et Coll. Med. Lond. socius, 1678, *Æt.* 56; *D. Logan ad vivum del. et sc.* 1679. 4*to.*

Dr Walter Charleton was a man of great natural endowments, and one of the most universal scholars of his time. In the early part of his life, he closely studied the Greek and Roman authors; and afterwards applied himself to the study of natural and moral philosophy, history, and antiquities; besides the several branches of literature that were essential to his profession. He has left us ample testimonies of his diligence and capacity in his various writings, which were generally well received in the reign of Charles II. But of late years, such is the fate of good, as well as bad authors, they have been generally neglected. It appears that he was well acquainted with the history of physic,

* See his article in Wood.—The transfusion of the blood from one human body to another, from which the physicians of this time had great expectations, may be ranked with Taliacotius's famous chimera of supplying defective parts, by grafting others in their places. To transfuse the fluids of the body, can do us but little service, except a method be discovered of renewing the solids.

Vas nisi fincerum eft, quodcunque infundis acescit.

In Dr James Mackenzie's "History of Health, and the Art of preserving it;" the 3d edit. Edinburgh, 1760; 8vo. p. 459, is an account of the "Rise and Fall of the Transfusion of Blood from one Animal into another."

sic, by his frequent comparison of the opinions of the ancient with those of the modern physicians. Of all his writings, none made a greater noise in the world than his "Treatise of Stone-henge;" in which he has endeavoured to prove, in opposition to the opinion of Inigo Jones, that it is a Danish monument. Sir William Dugdale, and other eminent antiquaries, agreed with him in this conjecture. Though he was physician in ordinary to Charles I. and was continued in that station by his son, it does not appear that he was retained by him after the Restoration. He was, in the reign of William III. elected president of the College of Physicians. The author of his life in the "Biographia Britannica," has given him a more advantageous character than Mr Wood. The reader may see some account of him in Hearne's preface to "Peter Langtoft," Sect. XX. *Ob.* 1707, *Æt.* 88.

WILLIAM COLE, a very eminent physician. His portrait belongs to the reign of William III.

RCHARD MORTON, M. D. His portrait also belongs to the reign of William III.

SIR WILLIAM PETTY; *Edwin Sandys sc. large 4to.*

Sir William Petty, who was some time professor of anatomy in Oxford, was fellow of the College of Physicians in the reign of Charles II. He gave early proofs of that comprehensive and inquisitive genius for which he was afterwards so eminent; and which seems to have been designed by nature for every branch of science to which he applied himself. At the age

age of fifteen, he was master of such a compass of knowledge in the languages, arithmetic, geometry, astronomy, navigation, practical mathematics, and mechanical trades, as few are capable of attaining in the longest life. He made his way in the world under great disadvantages in point of circumstances, having acquired a very moderate fortune with as much difficulty, as he afterwards rose with ease to wealth and affluence *. He was an excellent chymist and anatomist, and a perfect master of every other kind of knowledge that was requisite to the profession of physic. He was a very able mathematician, had a fine hand at drawing, was skilful in the practical parts of mechanics, and a most exact surveyor. But what he particularly applied himself to, and understood beyond any man of his age, was the knowledge of the common arts of life, and political arithmetic. His admirable essays in this art, have even raised his reputation to a higher pitch than it rose to in his life-time; as experience has fully proved the justness of his calculations †. This great man, who knew better than any of his contemporaries how to enrich the nation and himself, died the 16th of Dec. 1687, in

* He told Mr Aubrey, that he was driven to great ſtraits for money, when he was in France; and that he had lived a week upon two or three pennyworth of walnuts. But he, at length, made his way through all difficulties; and as he expreſſed it to that gentleman, "hewed out his fortune himſelf." MS. by Mr Aubrey, in Muſ. Aſhmol.

† Captain John Graunt, and Dr Charles Davenant, rendered themſelves famous for political calculation, and have publiſhed ſeveral excellent books of that kind. The former gained great reputation by his "Natural and Politi-" cal Obſervations upon the Bills of Mortality," firſt publiſhed in 1661, 4to. This work has been attributed to his intimate friend Sir William Petty, and the name of Graunt has been by many ſuppoſed to be fictitious: but ſee the life of this ingenious perſon in the "Biographia Britannica."

in the 65th year of his age. See the reign of JAMES II.

ROBERTUS MORISON, natus Aberdeniæ, 1620, ob. Londini, 1683. *Sunman p. R. White sc. in an oval of flowers; h. sh.*

Robert Morison, a native of Aberdeen, studied physic in France, where he particularly applied himself to botany. He, in a short time, became so great a proficient, that he was appointed superintendant of the royal garden at Blois. In 1660, he came into England, and was made botanical professor to Charles II. and overseer of his gardens. He was afterwards chosen professor of botany at Oxford, where he read several courses of lectures in that science, in the middle of the physic garden *. His "Præludia Botanica," in two volumes, 8vo. his "Plantarum Umbelliferarum Distributio," in folio, and his "Historia Plantarum," which is also in folio, have done him much honour. He finished only the second part of his "History "of Plants:" the third part, which he had begun, was continued by Jacob Bobart, keeper of the physic garden at Oxford, who also added a third volume. It is not known what became of the first.

LEONARD PLUKENET, M. D. *Collins, sc.* 1681.

Leonard Plukenet was one of the most excellent and laborious botanists of this, or any other age. He was author of the "Phytogra-"phiæ Plucenetianæ," "Almagestum Bota-"nicum," and other works of the like kind; on

* The practice of reading botanic lectures has been long laid aside: the professor's salary continues as it was.

on which he spent the greatest part of his life and fortune. His "Phytography" is mentioned with the highest encomiums in the "Philosophical Transactions," for February, 1696-7. The encomiast says, that, "without "flattery, it may deserve the name of a per-"formance to the improvement of so great a "part of the universal history of nature, as hath "not been done by the whole complex of pre-"cedent ages." His "Opera Botanica," with cuts, were printed at London, in 6 tomes, folio, 1720.

DR NEHEMIAH GREW, well known for his "Anatomy of Plants," and other ingenious works. His Portrait belongs to the reign of William III.

JOHANNES MAYOW; *Faithorne sc. Before his "Tractatus quinque," &c. small 8vo.*

This ingenious physician, who was fellow of All Souls College in Oxford, was author of the following pieces, which have been printed together, both in England and Holland; viz. "Tractatus quinque Medico-physici: quorum "primus agit de Sale Nitro, et Spiritu Nitro "Aereo: Secundus de Respiratione: Tertius "de Respiratione Fœtûs in Utero, et Ovo: "Quartus de Motu Musculari, et Spiritibus "Animalibus: Ultimus de Rachitide."—Dr Plot, in his "Natural History of Oxfordshire," has the following remark on the first of these treatises: "John Mayow, LL. D. of All Souls, "student in physic, has lately taught, that air "is impregnated with a nitro-aerial spirit, which "doctrine he confirmed by experiments."—

The last of the treatises *, concerning the rickets has singular merit, and was allowed to be the best extant on that subject. He resided at Bath, during the summer season, where his practice was attended with great success †. *Ob.* Sept. 1679. The reader is referred to the "Bodleian "Catalogue," for a further account of his works.

Effigies NATHANAELIS HIGHMORII, in Medicina Doctoris, Æt. 63, 1677; *A. Blooteling f. small h. sh.*

Nathanael Highmore, a native of Fordingbridge in Hampshire, was educated at Trinity College, in Oxford. He practised physic with great reputation, at Shirburn, in Dorsetshire, where no man was more esteemed for his skill in his profession, or better beloved for his humanity and benevolence ‡. He was the first that wrote a systematical treatise upon the structure of the human body, which he adapted to Dr Harvey's doctrine of the circulation of the blood, and dedicated it to that great man. He discovered the duct for the conveyance of the seed from the testes to the parastatæ, whose intricate folds he first described, as he also did the fibres and vessels of the spleen, which had long been mistaken for veins ||. The cavity in the jaw, called antrum Highmorianum, after his name, is

* See more of this book in "Philos. Transact." No. 105, p. 101, &c. See also "Chambers Dict. Artic. RESPIRATION.

† Bath was not then the scene of pleasure that it is at present. Its physicians are now four times as numerous as they were in Mayow's time; and yet it is well known that great numbers of the people that resort thither, destroy their constitutions on the spot, much faster than the physicians and the waters can repair them.

‡ Mr Wood informs us, that he never took a fee of a clergyman. "Athen. Oxon." ii. 779.

|| See "Plot's Oxfordshire," p. 301. edit. 1.

is another of his discoveries. Trivial as this may appear, the skilful anatomist considers it as investigating the secret retreat of some of the enemies of life, and pointing out, at the same time, what is essential to the human frame. He died the 21st of March, 1684, in the 71st year of his age. He wrote, "Corporis Humani Dis- "quisitio Anatomica." Hagæ Com. 1651, folio. There is a small head of the author in the title. He also wrote "The History of Gene- "ration," Lond. 1651, 8vo. dedicated to the honourable Robert Boyle. To this is added, "A Discourse of the Cure of Wounds by Sym- "pathy." "De Paſſione hysterica et Affectione "hypochondriaca," 1660, 8vo. "De hysterica "et hypochondriaca Paſſione, Responsio epistolaris "ad Doctorem Willis," 1670, 4to.

EVERARDUS MAYNWARING, M. D. *Æt.* 38, 1668; *R. White sc. 4to. plain band; another with a wrought band; the same plate altered. Before his book on the scurvy.*

Everard Maynwaring was descended from the same family with Arthur Maynwaring, esq. a name much better known to the world. This family, which had been long seated in Cheshire, was anciently one of the most honourable in the kingdom *. He was author of the following books: "The ancient and modern "Practice of Physic;" "A Treatise on the "Preservation of Health and long Life;" "The Complete Physician;" "A History of "the Venereal Lues;" "The Pharmacopœan "Physician's Repository;" "A Treatise of "Con-

C 2

* Mr Ashmole's first wife was of this family. He tells us in his "Diary," p. 33, that his cousin Everard Mainwaring died the 22d of February, 1657. This was probably the doctor's father.

"Consumptions," and another of the Scurvy. After the restoration, king James's "Counter-"blast to Tobacco" was reprinted: to which is subjoined, "A learned Discourse written by "Dr Everard Maynwaring, proving that To-"bacco is a procuring Cause of the Scurvy;" also his "Serious Cautions against excessive "Drinking, with several Examples of God's severe "Judgments upon notorious Drunkards, who have "died suddenly," &c.

DR BARNARD: His portrait belongs to the reign of William III.

JOHN BALWER, M. D. See the INTERREGNUM.

GIDEON HARVÆUS, utriusque med. et phil. doctor, apud Londinenses practicus, et Colleg. Med. Hagiens. quondam socius. *Hagæ Comitis*, 1663; *P. Philippe sc. large 4to. Before his "New Principles of Philosophy,"* 1663.

GIDEON HARVEY, med. spag. et dogm. doctor; *A. Hertochs f. Before his "Great Venus unmasked,"* 1672; 12*mo.*

Gideon Harvey, who was esteemed but little better than an hypothetical pretender to physic, wrote against the frauds and empiricism of the physicians and apothecaries, as well as those of the quacks of his time. He made it his business to cry down the faculty, and published several books with a view of making people their own doctors. His "Art of curing Di-"seases by Expectation," is one of the most remarkable of his works. In this he intimates, that nature, aided by expectation only, may be more safely relied on than the prescriptions of the generality of physicians; and that those who

who employ them are frequently amused with taking such things as have no real effect in working their cure. He was very dogmatical; and consequently, as far as he was so, was no more to be trusted than the worst of those against whom he exclaimed. There can be but little difference betwixt a dogmatist in physic, and an ignorant pretender to it. In 1704 was published the third edition of his "Family Phy-"sician," &c. To this book, which gave great offence to the apothecaries, is subjoined a large catalogue of drugs, and the prices at which they should be sold in the shops *. I know not the year in which he died; but he was living, and physician to the Tower, in the late king's reign †.

GEORGIUS THOMPSONUS, M. D. *Æt.* 50; *W. Sherwin ad vivum f. Before his* "*Ai-*"*matias,*" *&c.* 1670; 8*vo.*

George Thompson was author of "The Pest "anatomized," written when the Plague was in London ‡. He was also author of "Epi-

 "logismi

* In 1703, was published a book which gave greater offence to the apothecaries than any of Dr Harvey's. It is intitled, "The Crafts and "Frauds of Physic exposed, by R. Pitt, M. D. Fellow and Censor of the "College of Physicians, and F. R. S." 8vo.

† There was, perhaps never any thing more remarkable than the fortune of this man. About the latter end of King William's reign, there was a great debate who should succeed the deceased physician to the Tower. The contending parties were so equally matched in their interests and pretensions, that it was extremely difficult to determine which should have the preference. The matter was at length brought to a compromise; and Dr Gideon Harvey was promoted to that office, for the same reason that Sixtus V. was advanced to the pontificate; because he was, in appearance, sickly and infirm, and his death was expected in a few months. He, however, survived not only his rivals, but all his contemporary physicians; and died after he had enjoyed his sine-cure above fifty years.

‡ The small print of a man with a pestilential body lying before him, prefixed to this book, was most probably intended for the author's portrait.

" logismi Chymici," &c. and of several pieces in vindication of the chymical practice of physic, against the Galenists. One of these was intitled," Galeno-pale, or a chymical Trial " of the Galenists;" to which one William Johnson wrote an answer, which produced a reply, namely, " A Gag for Johnson's Animad- " versions upon Galeno-pale, or a Scourge for " Galen." He also wrote in vindication of lord Bacon's philosophy, against the very learned, and no less dogmatical Henry Stubbe. One of the most extraordinary of his pieces is his " Let- " ter to Mr Henry Stubbe, wherein the Ga- " lenical Method and Medicaments, as likewise " *Blood-letting* in particular, are offered to be " proved ineffectual, or destructive to Man- " kind, by experimental Demonstrations." Stubbe wrote an answer to this, in an " Epis- " tolary Discourse concerning Phlebotomy, in " Opposition to George Thompson, Pseudo- " Chymist, a pretended disciple to lord Veru- " lam." Our author Thompson published a treatise, entitled, " Aimatias, or the true Way " of preserving the Blood in its Integrity." His principal aim in this book was to put a stop to the common practice of bleeding.

SAMUELIS COLLINS, med. doctor, *Æt.* 67; *W. Faithorne ad vivum delin. et sc. h. sh. finely engraved.*

Samuel Collins, who studied at Padua, was incorporated doctor of Physic at Oxford in 1659. Mr Wood informs us, that he was known by the name of Dr Samuel Collins, junior. He was author of " The present State of Russia," 1671; 8vo. He afterwards published a book of anatomy, in folio, which is of less value than the

the head which is placed before it. Dr Garth speaks thus of this author in his Dispensary:

"Where would the long-neglected Collins fly,
"If bounteous Carus should refuse to buy?"

The name of Samuel Collins is in the list of the College of Physicians for 1700, at which time he was censor. It occurs again in the list for 1707.

SAMUEL HAWORTH, M. D. *R. White sc.*

Samuel Haworth was author of "A method "of curing Consumptions," 1683; 12mo. to which is prefixed his head. I think he was also author of "A Philosophical Discourse on Man, "being the Anatome both of his Soul and Bo-"dy," 1680, 8vo. He also published "A "Description of the Duke (of York's) Bagnio "(in Long-Acre), and of the Mineral Bath "and new Spa thereto belonging," &c. 1683; 12mo.

Vera Effigies ROBERTI JOHNSON; *R. W. (Robert White) sc. doctor's gown; arms.*

Robert Johnson was author of "A Manual "of Physic," 1684, 8vo. to which is prefixed his head: it is also before his "Practice of "Physic reformed," 1700. I take this to be the same book with a new title-page.

JOHN ROGERS, M. D. Æt. 38; *Chantry sc. a small oval.*

John, son of Nehemiah Rogers, of Dudding-hurst, in Essex, took the degree of doctor of physic at Utrecht. He, in 1664, was admitted to the same degree in the university of Oxford,

being then a practitioner in his faculty, at Bermondsey, in Surry. He published "Analecta "inauguralia, sive Disceptationes medicæ: nec "non Diatribæ discussoriæ de quinque Corpo- "ris humani Concoctionibus, potissimumque de "Pneumatosi ac Spermatosi," Lond. 1664, 8vo. His head is in the title to this book.

DOCTOR JAMES WOLVERIDGE: *a small portrait, in a large wig, sitting in a great chair. In the same print are a midwife, and a big-bellied woman; Crofts sc. 8vo.*

It is highly probable, that the doctor should be placed with the empirics. He was author of "Speculum Matricis, or the expert Mid- "wife's Handmaid," 1671; before which is his print.

There is a print, on which I have seen, in manuscript, the name of "Doctor WILLIAM ROW- "LAND," *which appears to me to be the print of Riverius; but quære; Rowland is mentioned by Wood.*

THEOPHILUS DE GARENCIERES, (of the College of Physicians, London;) *sitting at a table. On the print is this distich:*

"Gallica quem genuit, retinetque Britannica "Tellus,
"Calluit Hermetis quicquid in arte fuit."

W. Dolle sc. h. sh. Before his "Translation of Nostradamus."

Theophilus de Garencieres, doctor of physic, of the university of Caen, in Normandy, was, in 1657, incorporated in the same degree at Oxford, being at that time domestic physician to the

the French ambassador. Several writers have borne testimony to his character, as a man of distinguished parts and learning. He was author of "Angliæ Flagellum, sives Tubes Anglica," 1647, 24to. "The admirable Virtues, &c. of the true and genuine Tincture of Coral," 1676, 8vo. He translated into English "The true Prophecies or Prognostics of Michael Nostradamus, Physician to Henry II. Francis II. and Charles IX. kings of France *," 1672, folio. Wood informs us, that he died in a poor and obscure condition, within the liberty of Westminster, of a broken heart, occasioned by the ill usage of a certain knight; but neither mentions his name, nor the time of the author's death.

JOHN

* Nostradamus, who by some has been reverenced as a prophet, by others detested as a sorcerer, and by most despised as a trifler, was held in high estimation by Henry II. of France. He died July 2, 1566. His body is said to have been buried half in, and half without the church of the Cordeliers, at Salon, on account of the ambiguity of his *character*, of which Jodellus, the author of the following quibbling epigram, had not the least doubt.

"*Nostra-damus* cum falsa damus, nam fallere nostrum est;
"Et cum verba damus, nil nisi nostra damus."

In the curious "Letters which passed between Abraham Hill, Esq." &c. p. 204, 205, is the following extract, written by Mr John Newman, and addressed to that gentleman ‡. "From Marseilles, I journeyed to Salon, "which is about twenty miles; here I saw the tomb of the famous French "prophet, Nostradamus: His works I have seen; every line is an independent riddle; it may be said of them, as of the oracles of the Sibyls, that they "are sown at random in the large field of time, there to take root and get "credit by the event, as these have done: for example, when the French took "Arras, this verse was found in *Nostradamus*: "Les Heretiers des Crapaux "prenderont Sara." By the heirs of the toads is meant the French; (the "three toads being their arms before the flowers de lys) Sara you must read "backwards, and the thing is done. Upon our king's death, they found "this verse: "Le Senat de Londres metteront a Mort le Roy;" and upon "Cromwell's success in Flanders this; Les (le) Oliver se plantera en Terra "firme." "Shall get footing on the continent."

‡ The letter is dated from Paris, Aug. 19. 1659.

JOHANNES JOHNSTONUS, ex generosa et perantiqua Johnstoniorum de Crogborn Familia, &c. Philosophiæ et Medicinæ Doctor, 1673, Æt. 70; *four Latin verses: C. Romstet sc. 8vo. The arms have a near relation to those of the noble family of Annandale; but no mention is made of this person in the account of that house in Douglas's "Peerage of Scotland."*

Dr John Johnston appears to have been a physician settled abroad. I am strongly of opinion that he was author of the following book: "A Description of the Nature of four-footed "Beasts, with their Figures engraven in Brass, "written in Latin by Dr John Johnston. Trans-"lated into English by J. P." Amsterdam, 1678, folio. In the copy of this book, in my possession, are subjoined to the letter-press, which consists of one hundred and nineteen pages, eighty folio copper-plates. Many of the figures in these prints, have been copied for Dr Hill's "Natural History." The author, at the conclusion of his preface, promises the reader a "History of Serpents and Insects." I am certain that there is a continuation of this work, but cannot say to what length it was carried.

WILLIELMUS DAVISONUS, nobilis Scotus, Regis Poloniæ Protomedicus, Æt. 69; *D. Scultz p. Lombart sc. 8vo*

* * * * * *

ROBERT BAYFIELD. See the INTERREGNUM.

EMPIRICS.

EMPIRICS.

JOHN PARTRIDGE, the famous almanack-maker, was one of those physicians who were sworn to the king, but never attended the court, nor received any salary. I find that he took a doctor's degree, *en passant*, when he was in Holland. See the division of ASTROLOGERS.

GULIELMUS SALMON, medicinæ professor, *Æt.* 23, 1667; *White sc.*

GULIELMUS SALMON, &c. *Æt.* 26, 1670; *Sherwin sc. Before his "Polygraphice," 8vo.*

GULIELMUS SALMON, &c. *Burnford sc. Before his "Synopsis Medicinæ."*

William Salmon was an early pretender to physic, which he practised, with various success, for a long course of years. He published a considerable number of medical books, the chief of which is his "Seplasium," "The compleat Phy-"sician, or the Druggist's Shop opened; expli-"cating all the Particulars of which Medicines "this Day are composed and made," &c. in a thick octavo, consisting of 1207 pages. His great work is a large Herbal in folio, which was intended as an improvement of that of Gerard; but is much inferior to it. His "Polygra-"phice, or the Arts of Drawing, Engraving, "Etching, Limning, Painting," &c. not to mention those of alchymy, making the grand elixir, chiromancy, and many others, has sold better than all the rest of his works: the tenth edition of it was printed in 1701. He had a large library, which was *far more copious than valuable:* the same may be said of his compilations. He was a great *vender of nostrums*, which was,

was, and is still, a much better trade than that of book-making. Dr Garth plainly hints at this author in his Dispensary:

"Cowslips and poppies o'er his eyes he spread,
"And Salmon's works he laid beneath his head."

See the following reign.

LIONEL LOCKYER, *Æt.* 70. *Sturt sc. four English verses.*

Lionel Lockyer was famous for his pill, which was in high vogue in this reign. Its reputation was too great to be of long continuance. He died the 26th of April, 1672, in the 72d year of his age, and lies buried in the church of St Saviour's, Southwark; where a handsome monument is erected to his memory, with his effigy at full length. This is his epitaph, written by some empiric in poetry.

"Here Lockyer lies interr'd, enough; his name
"Speaks one hath few competitors in fame;
"A name so great, so gen'ral it may scorn
"Inscriptions which do vulgar tombs adorn.
"A diminution 'tis to write in verse
"His eulogies, which most men's mouths re-
"hearse:
"His virtues and his pills are so well known,
"That envy can't confine them under stone:
"But they'll survive his dust, and not expire
"Till all things else, at th' universal fire.
"This verse is lost; his pills embalm him safe
"To future times, without an epitaph."

His pills are now sold by William Nicoll, bookseller, in St Paul's Church-Yard.

JOSEPH BLAGRAVE, of Reading, student in physic and astrology, aged 72. *Before his "Introduction to Astrology;"* 1682; 8*vo.*

Joseph

Joseph Blagrave was author of a large Supplement to Culpeper's Herbal, to which is added, "An Account of all the Drugs that were "sold in the Druggists and Apothecaries Shops, "with their Dangers and Corrections." To this book is subjoined "A new Tract of Chi-"rurgery;" 8vo. He was also author of "The "Astrological Practice of Physic, discovering "the true Method of curing all Kinds of Dis-"eases, &c. by such Herbs and Plants as grow "in our Nation;" 8vo. In the Biographia" is an extract of a curious manuscript, written by a person of both his names. It is intitled, "A Remonstrance in favour of ancient Learn-"ing, against the proud Pretensions of the "Moderns, more especially in Respect to the "Doctrine of the Stars." It is addressed to Mr B. of Swallowfield *, in Berkshire.

LANCELOT COELSON, (or COLSON), student in astrology and physic; 12*mo.*

There is another print of him with the same inscription, and about the same size, but in other respects different.

Lancelot Colson was author of the following book, viz. "Philosophia Maturata, or the prac-"tick and operative Part of the Philosophers "Stone, and the Calcination of Metals, with "the Work of St Dunstan concerning the Phi-"losophers Stone, and the Experiments of Ru-"melius,

* Probably Mr William Backhouse, a very noted astrologer and chymist of that place, who communicated many secrets to Mr Ashmole, and caused him, according to an ancient custom among Hermetic philosophers, to call him father. The latter informs us, "that on the 13th of May, 16[illegible], "his father Backhouse told him in syllables, the true matter of the philoso-"pher's stone;" he being at that time apprehensive of death. See Ashmole's "Diary," p. 29, 30.

" melius, and the Preparation of Angel. Sala ;" Lond. 1668 ; 12mo.

JOHN CASE, a notorious empiric. See the next reign.

" JACOBUS COOKE, medicus ac chirurgus " peritissimus : qui quæ indefesso studio, et mul- " torum annorum experientia, comperit usui fore " ad præsentem sanitatem tuendam, amissamque " recuperandam, non invidet humano generi. " Ætatis suæ 64." *R. White sc.* 8*vo.*

JACOBUS COOKE, *different from the former ; Æt.* 71 ; *R. W. sc.* 8*vo. These heads are before the several editions of his " Marrow of Chirurgery."*

James Cooke, of Warwick, was a general undertaker in physic as well as surgery. He, by uniting two professions, carried on a very lucrative trade in that town for a long course of years. He was author of " Melificium Chirur- " giæ, or the Marrow of Chirurgery." To a latter edition of this book is subjoined a Treatise of Anatomy, and another intitled, " The Marrow of " Physic ;" 4to.

WILLIAM WALWIN, *Æt.* 80 ; *R. White sc.* 12*mo. Before his book mentioned below.*

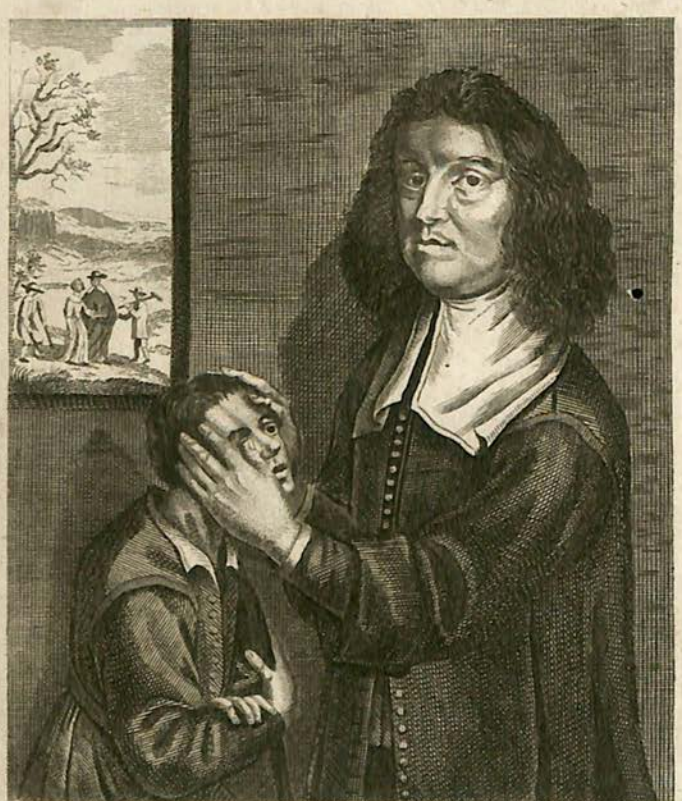
It is evident, from the print, that he was not eighty years of age when it was engraved. It is not unusual to alter the date of a portrait for different editions of an author's works.

William Walwin, who lived at the Star, in the Postern, by Little Morefields, published a book in this reign, entitled, " Physic for Fami- " lies." This physic the doctor prepared himself

R. White fec.

Vera Effigies Jacobi Cooke Medici, ac Chirurgi peritissimi; Qui, quæ indefesso studio et multorum annorum Experientiâ comperit usui fore, ad presentem sanitatem tuendam amissamque recuperandam, non invidet humano generi

Ætatis suæ 64



V. Greatrakes Esq^r
of Affane in the County of Waterford in Ireland.
famous for curing several Distempers by the stroke
of his Hand only.

Pub.^d June 1. 1744 by I. Gaulfield. & I. Herbert

self, and recommends it as answering all intentions of cure, in every kind of distemper, *by sea and land;* and that "without the trouble, "hazard, pain, or danger of purges, vomiters, "bleedings, issues, glisters, blisters, opium, "antimony, and quicksilver, so full of per-"plexity in sickness *." He tells us, that he is not without hope of seeing all these excluded from practice, to the perpetual security, ease, and quiet, of all patients whatsoever. He has given us a list of thirty-three of his own nostrums, together with a detail of their virtues. Among these are his succus vitæ, his sanguis vitæ, his medulla vitæ, his vis vitæ, and his vita vitæ. The latter part of his book, contains a recital of his cures, in about fifty instances. We are left to credit him upon his own testimony, as there is not a single affidavit to confirm it. The practice of *procuring* and printing oaths, seems to be a modern improvement of empiricism.

VALENTINE GREATRAKS; *Faithorne f. stroking a man's face. Frontispiece to "A "brief Account of Mr V. Greatraks, and of divers "of the strange Cures by him performed," written by himself in a letter to R. B. (Robert Boyle, esq.)* 1668; *4to.*

Valentine Greatraks, an Irish gentleman, had a strong impulse upon his mind to attempt the cure of diseases, by touching or stroking the parts affected. He first practised in his own family and neighbourhood; and several persons were, in all appearance, cured by him of different disorders. He afterwards came into England, where his reputation soon rose to a prodigious

* "Physic for families," p. 13. edit. 1674.

gious height: but it declined almost as fast, when the expectations of the multitudes that resorted to him were not answered. Mr Glanvill imputed his cures to a sanative quality inherent in his constitution; some to friction; and others to the force of imagination in his patients *. Of this there were many instances; one of which, if a fact, is related by Mons. St Evremond in a peculiar strain of pleasantry. It is certain that the great Mr Boyle believed him to be an extraordinary person, and that he has attested several of his cures. His manner of stroking some women, was said to be very different from his usual method of operation †.

SUR-

* I was myself a witness of the powerful workings of imagination in the populace, when the waters of Glastonbury were at the height of their reputation. The virtues of the spring there, were supposed to be supernatural; and to have been discovered by a revelation made in a dream, to one Matthew Chancellor. The people did not only expect to be cured of such distempers as were in their nature incurable, but even to recover their lost eyes, and their mutilated limbs. The following story, which scarce exceeds what I observed upon the spot, was told me by a gentleman of character. "An old woman in "the workhouse at Yeovil, who had long been a cripple and made use of "crutches, was strongly inclined to drink of the Glastonbury waters, which "she was assured would cure her of her lameness. The master of the work-"house procured her several bottles of water, which had such an effect, that "she soon laid aside one crutch, and not long after, the other. This was ex-"tolled as a miraculous cure. But the man protested to his friends, that he "had imposed upon her, and fetched the waters from an ordinary spring." I need not inform the reader, that when the force of imagination had spent itself, she relapsed into her former infirmity.

† In the reign of Charles I. an accusation was brought before the court of Star-chamber, and afterwards before the College of Physicians, against one John Leverett, a gardener, who undertook to cure all diseases, but especially the king's evil, "by way of touching, or stroaking with hand." He used to speak with great contempt of the royal touch, and grossly imposed upon numbers of credulous people. He asserted, that he was the seventh son of a seventh son; and profanely said, that "he found virtue to go out of him;" so that he was more weakened by touching thirty or forty in a day, than if he had dug eight roods of ground. He also affirmed, that if he touched a woman, he

MILTON.
Barlow. sc

SURGEONS.

JOHANNES BROWNE, Norvicensis, chirurgus, *Æt.* 35, 1677; *H. Morland del. R. White sc.* 8*vo.*

JOHANNES BROWNE, regis majestati chirurgus ordinarius; *Æt.* 36, 1678; 4*to.*

JOHANNES BROWNE, &c, *Æt.* 39, 1681; *R. White sc. h. sh.*

John Browne, who, for his singular merit in his profession was made surgeon to the king, was author of the following books: 1. "A Treatise "of preternatural Tumours," 1678; 8vo. 2. "A "Discourse of Wounds," 1678; 4to. 3. "A "Treatise of the Muscles," in folio, of which there have been several editions. His portraits are prefixed to these books.

THOMAS BRUGIS, *in a small oval; T. Cross sc. He is represented above, performing an operation on a man's head: below is a chymical laboratory. The print, which is anonymous, is prefixed to several editions of his "Vade Mecum, or a Companion for a "Chirurgeon," the 5th of which was printed in* 12*mo.* 1670.

POETS.

JOANNES MILTONUS, *Æt.* 62, 1670; *Gul. Faithorne ad vivum delin. et sc. Before his "History of Britain;"* 1670; 4*to.*

he was much more weakened than if he had touched a man. He was, by the cenſors of the college, adjudged an impoſtor. See Dr Charles Goodall's "Hiſtorical Account of the College's Proceedings againſt Empirics," p. 447, &c.

Vertue looked upon this head as the truest representation of Milton *. The next print, and a great part of the following, especially those done by Vertue, are copied from Faithorne.

JOANNES MILTONUS, &c. *W. Dolle sc. small* 8*vo. Before his "Paradise Lost."*

JOHANNES MILTON, *Æt.* 62, 1670; *Vertue sc. large h. sh. One of the Set of Poets, reckoned among the capital works of this engraver.*

JOHANNES MILTONUS, *Æt.* 62, 1670. *Vertue sc. Greek inscription;* 4*to.*

JOHANNES MILTONUS; *Vertue sc. Under the head is Dryden's epigram, "Three poets," &c. Before his "Works" in* 2 *vols.* 4*to.*

MILTON; *oval, his name is in capitals at the top; Vertue sc.* 8*vo.*

MILTON; *betwixt Homer and Virgil; Vertue sc.* 8*vo.*

MILTON; *Vertue sc. small* 12*mo.*

MILTON; *in a small round encompassed with a serpent; Vertue sc.*

MILTON; "*Cui mens divinior,*" *&c. Vertue sc.*

JOHN MILTON; *in the same plate with Chaucer, &c. Vertue sc.* 8*vo.*

JOHANNES MILTON; ex Museo J. Richardson. *Vertue sc.* 1751; *ornaments; large* 4*to.*

JOHN MILTON; *Richardson del. Vertue sc. a bust; h. sh.*

JOHN MILTON; *R. White sc. epig.* "*Three poets,*" *&c. Another with the same epigram; before the ninth*

* Mrs Foſter, his grand-daughter, who kept a chandler's ſhop in Pelham-ſtreet, Spital Fields, told Dr Ward, late profeſſor of rhetoric at Greſham college, "that there were three pictures of her grandfather; the firſt painted "while he was a ſchool boy, then in the poſſeſſion of Charles Stanhope, eſq. "the ſecond, when he was about twenty-five or twenty-ſix years of age, "and the third, when he was pretty well advanced in years."

J. Richardson 1738.

Nectens aut Paphia Myrti, aut Parnaſside Lauri
Fronde comas, at ego ſecura pace quiescam.
J. R. sen. f. MILTON's Mansus.
From an Excel.t Orig.: (Crayons) in his Collection.

Nectens aut Paphia Myrti, aut Parnaſide Lauri
Fronde comas, at ego ſecura pace quieſcam.
J. R. sen. f. MILTON's Mansus.
From an Excel.t Orig.: (Crayons) in his Collection.

ninth edition of his "Paradise Lost," without the engraver's name.

GIOVANNI MILTON; *Jn°. Vandergucht sc. h. sh.*

JOHN MILTON; *a square print, with a label under the head; G. Vandergucht sc. neat.*

MILTON; *J. R. (Jonathan Richardson) senr. f. From an excellent portrait in crayons in his collection. Frontispiece to "Explanatory Notes and Remarks on Milton's "Paradise Lost, by J. Richardson father "and son;" 8vo. 1734.*

JOHN MILTON; *an anonymous etching, in the manner of Richardson, h. sh.*

JOHN MILTON; *J. Cipriani f. From a portrait in crayons, now in the possession of Mess. Tonson, booksellers *: h. sh.*

JOHN MILTON, *a profile; J. Richardson f.* 1738, *8vo.*

MILTON; *a bust; J. Richardson f. three Latin verses.*

This was done from a bust which belonged to the painter that etched the print. The bust is said to have been done from a mould taken from his face, and is indeed very like him †.

JOHN MILTON; *J. Cipriani f. From a bust in plaister, modelled from the life; now in the possession of Thomas Hollis, F. R. and A. S. S.*

MILTON victorious over Salmasius. *The head of the former is on a term; on the front of which is a small oval head of the latter suspended on a palm-branch; just above which is a book, inscribed,* "DEF. "PRO POP. ANGLIC." *various ornaments, h. sh. This is the fifth of the elegant prints of Milton drawn and etched*

* I have heard that the original receipt for fifteen pounds, paid to Milton for the copy of his "Paradise Loft," was preferved by the Tonfon family, and that it is ftill in being.

† The prints of Milton by Richardfon are not common.

etched by Cipriani, at the expence of the late Thomas Hollis, esq.

JOHANNES MILTONUS; *M. Rysbrachius marm. sc. pro Gul. Bensono, arm. G. Vandergucht sc.* 1741; *4to.*

JOHANNES MILTONUS; *Green junr. del. Wood sc. A small head in the title-page of Dobson's Latin translation of the "Paradise Lost."*

Engraved from a medallion, which was done after the head on his monument by Rysbrack. The monument was erected, the medallion struck, and the translation procured, at the expence of William Benson, esq. auditor of the imprests. Mr Dobson had 1000 l. for the work.

MILTON; *a head only; a small etching, inscribed F. P. (Francis Perry.)*

JOHANNES MILTON; *Faber f. 4to. mezz. Before Peck's "Memoirs of Milton;"* 1740.

The print is much like the portrait from which it was taken; but it is evidently not genuine. It is in the possession of Mr Peck's widow.

This sublime genius, under the disadvantages of "poverty, blindness, disgrace, and old age," was alone equal to a subject which carried him beyond the bounds of the creation. His "Paradise Lost," was overlooked in the reign of Charles II. an age as destitute of the noble ideas of taste, as it was of those of virtue. Some of the small poets who lived in the sunshine of the court, and now and then produced a madrigal or a song, were much more regarded than Milton ‡.

"The

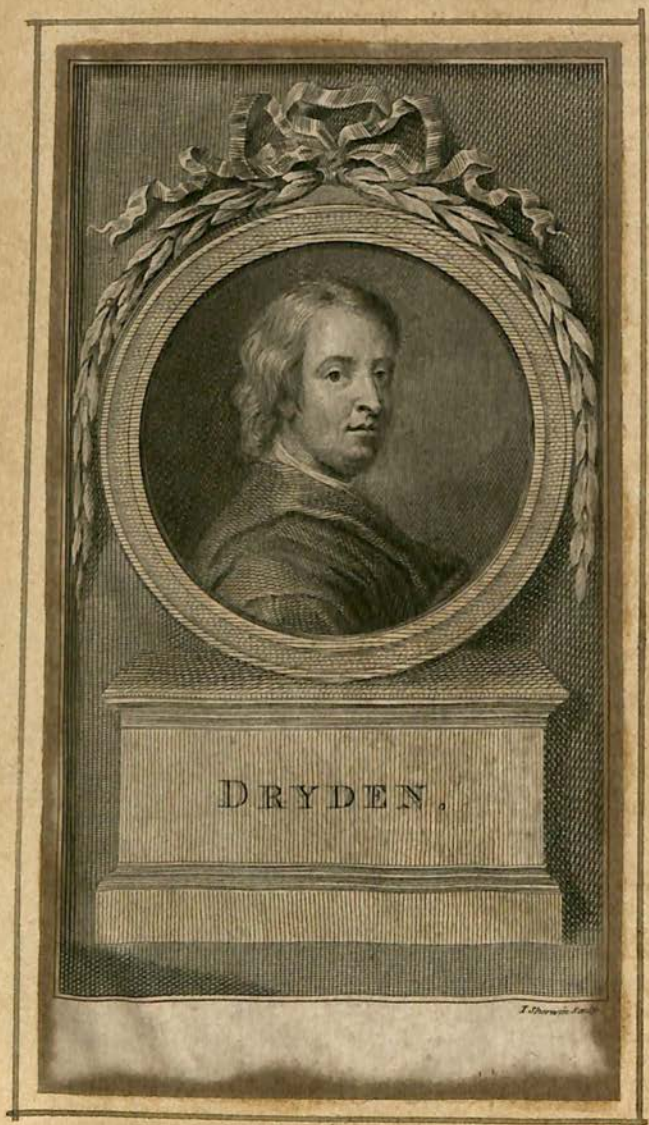
‡ It should be observed, that the prejudice against his poetry was in great measure, owing to his *bigoted* attachment to his party. "There is a near

J. Richardson.

Authentic Homer Light's whole Fountain flows,
Immense! Feirce Dazling yet, & Torrent Glows:
His Temper'd Beam the Mantuan Bard reflects,
Shines Sweeter, & his Fairest Rays Selects:
Thine Milton Both, but not Both These alone,
Thou, Like Elysium, Know'st Another Sun.

J. R. jun.

ΠΛΑΤΩΝ


DRYDEN.

" The nightingale, if he should sing by day
" When every goose is cackling, would be
" thought
" No better a musician than the wren *."

SHAKESPEARE.

Ob. Nov. 1674.

See the two preceding reigns; and the division of the HISTORIANS in the present.

JOHN DRYDEN, 1683, *Æt.* 52; *John Rily p. P. a Gunst sc. long and large wig.*

It was from his wearing such a wig as this, that Swift compared him to a lady in a lobster †. The print is before the first volume of his "Virgil," in 8vo.

Dryden was the father of true English poetry, and the most universal of all poets. This universality has been objected to him as a fault; but it was the unhappy effect of penury and dependence. He was not at liberty to pursue his own inclination; but was frequently obliged to prostitute his pen to such persons and things as a man of his talents must have despised. He was

" near relation," says an eminent author, " between poetry and enthusiasm; " somebody said well, that a poet is an enthusiast in jest; and an enthusiast a " poet in good earnest. It is remarkable that poetry made Milton an enthu- " siast, and enthusiasm made Norris a poet ‖."

* Lauder has endeavoured to prove Milton a plagiary, not only by the grossest fraud and falsehood, but also by such rules as will prove every poet to be of that character, who wrote after Homer; and every historian, from the age of Herodotus, to the present time. To think the same thoughts, to use the same words, and even to range them in the same, or a similar order, is not always plagiarism, but the natural and the necessary result of ideal combination. Somebody, I forget whom, exclaims thus " Percant, qui ante nos nostra dixerunt!"

† See " the Battle of the Books."

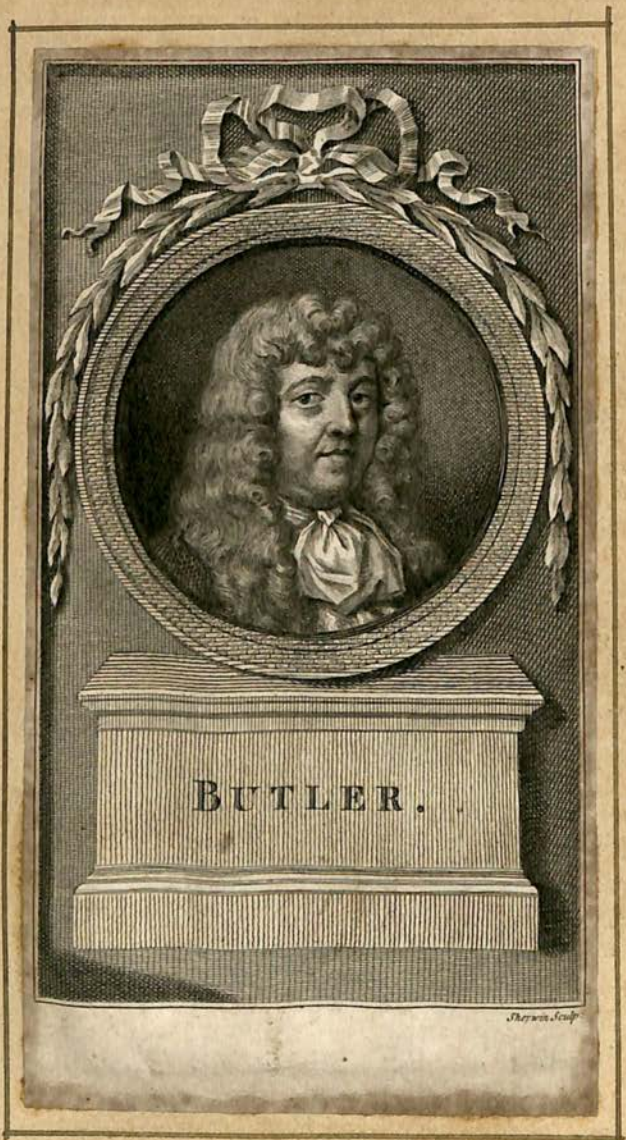
‖ Dr Warburton's note, to line 521, part I. canto i. of Grey's " Hud."

was the great improver of our language, and versification. The chains of our English bards were formerly heard to rattle only; in the age of Waller and Dryden, they became harmonious. He has failed in most of his dramatic writings *, of which the prologues, epilogues, and prefaces, are generally more valuable than the pieces to which they are affixed. But even in this branch of poetry, he has written enough to perpetuate has fame; as his "All for love," his "Spanish Friar," and "Don Sebastian," can never be forgotten. There was a native fire in this great poet, which poverty could not damp, nor old age extinguish. On the contrary, he was still improving as a writer, while he was declining as a man; and was far advanced in years, when he wrote his "Alexander's Feast," which is confessedly at the head of modern lyrics, and in the true spirit of the ancient. Great injury has been done him, in taking an estimate of his character from the meanest of his productions. It would be just as uncandid, to determine the merit of Kneller, from the vilest of his paintings.

SAMUEL BUTLER; *a proof-print; after his portrait by Lely, in the Picture Gallery at Oxford; h. sh. mezz. Another in 4to. after the same original; mezz. The former was probably done by Van Somer.*

SAMUEL BUTLER; *from a picture painted by Lely, for the lord chancellor Clarendon; Lens del.* 1749, *Nixon sc. neat. Before a small edition of* "*Hudibras.*"

* It ſhould be remembered that he deſerves a much ſeverer cenſure for the immorality in his plays, than for any defects in their compoſition.


BUTLER.
Sherwin Sculp.

bras." From the original, which was in the possession of Charles Longueville, esq.

SAMUEL BUTLER; *Soest p. Vertue sc. small 4to. Another, after the same painter, mezz.*

SAMUEL BUTLER; *oval; in the frontispiece to Hogarth's set of prints to "Hudibras."*

His portrait by Soest, or Zoust, is in the possession of Charles Jennens, esq. in Ormond-Street †.

SAMUELIS BUTLER; *Vertue sc. large h. sh. One of the Set of Poets.*

SAMUEL BUTLER; *e museo R. Mead, M. D. Vertue sc. 1744; large 8vo.*

SAMUEL BUTLER; *two small prints by Vertue; one looking to the right, and the other to the left.*

SAMUEL BUTLER; *small; in the same plate with Chaucer, &c. Vertue sc. 8vo.*

SAMUEL BUTLER, *before the curious translation of his "Hudibras," in French verse ‡, printed with the original, Lond. 1757, 3 tomes, 12mo. with notes and cuts *.*

A mezzotinto print of lord Grey has been altered to Butler.

There is an undoubted original picture of Butler, in the possession of Thomas Hayter, esq. of Salisbury. This is the portrait that formerly belonged to Mr Longueville.

Butler stands without a rival in burlesque poetry. His "Hudibras" is, in its kind, almost

† This gentleman's collection of pictures is worth the notice of the curious.

‡ I am very credibly informed that this translation was done by Mr Townley, a gentleman of fortune in Lancashire, who has been allowed by the *French* to understand their language as well as the natives themselves.

* The cuts are for the most part copied from Hogarth. The epistle to Sidrophel is omitted, as having no connection with the rest of the poem.

most as great an effort of genius as the "Paradise Lost" itself. It abounds with uncommon learning, new rhymes, and original thoughts. Its images are truly and naturally ridiculous: we are never shocked with excessive distortion or grimace; nor is human nature degraded to that of monkies and yahoos. There are in it many ſtrokes of temporary ſatire, and ſome characters and allusions which cannot be discovered at this diſtance of time. The character of Hudibras is, with good reaſon, believed to have been intended for Sir Samuel Luke §; and that of Whachum, but with much leſs probability, for captain George Wharton *. *Ob.* Sept. 1680 †.

ABRAHAMUS COULEIUS; *W. Faithorne f. a buſt. Before his Latin Poems*, 1668; 8*vo*.

ABRAHAM

§ Dr Grey informs us, that Sir Samuel Roſewell, of Ford Abbey, in Devonſhire, was by ſome thought to be the hero of Butler. We are told, by the ſame author that Sir Paul Neal, who conſtantly affirmed that Butler was not the author of "Hudibras," has, by ſome, been taken for the perſon characterized under the name of Sidrophel; but others, with much greater probability, believe that the perſon meant was Lilly the aſtrologer. The former "was the gentleman, who, I am told," ſays Dr Grey, "made a great "diſcovery of an *elephant in the moon*, which upon examination, proved to be no "other than a mouſe which had miſtaken its way, and got into his teleſcope." See Grey's "Hud." ii. 388, &c. 105, 1st edit.

* Afterwards Sir George Wharton. See "Biographia," Artic. SHERBURNE, Note (B).

† Though it is said in his Life, prefixed to ſome editions of his "Hudi-"bras," that he was neglected by Charles the Second, yet the very learned and ingenious communicator of this note ‡ was many years ago informed by a gentleman of unqueſtionable veracity, that Mr Lowndes, then belonging to the treaſury, and, in the reigns of king William and queen Anne, ſecretary of it, had declared in his hearing, that, by order of Charles, he had paid to Butler, a yearly penſion of 100l. to the time of his deceaſe.

‡ Dr Zachary Pearce, late biſhop of Rocheſter.

Sam.l Butler

ABRAHAM COWLEY; *W. Faithorne sc. Before his works, fol.* 1673. The head was first prefixed to this edition.

ABRAHAMUS COULEIUS; *Vertue sc. large h. sh. One of the Set of Poets.*

ABRAHAM COWLEY; *Vertue sc.* 8*vo.*

ABRAHAM COWLEY; *Vertue sc.* 12*mo.*

ABRAHAM COWLEY; *small; in the same plate with Chaucer, &c.* 8*vo.*

ABRAHAM COWLEY, *&c. S. de Leeuve f.*

There is an excellent head of him, by Cooper, in the collection of miniatures at Strawberry-Hill.

This has lately been neatly engraved, and prefixed to his select works, published by Dr Hurd.

Cowley, who helped to corrupt the taste of the age in which he lived, and had himself been corrupted by it, was a remarkable instance of true genious, seduced and perverted by false wit. But this wit, false as it was, raised his reputation to a much higher pitch than that of Milton. There is a want of elegance in his words, and of harmony in his versification; but this was *more* than atoned for, by his greatest fault, *the redundancy of his fancy* §. His Latin poems which are esteemed the best of his works, are written in the various measures of the ancients, and have much of their unaffected beauty. He was more successful in imitating the ease and gaiety of Anacreon, than the bold and lofty flights of Pindar. He had many humble imitators in his Pindarics, whose verses differ as widely from his own, as the first and last notes of

§ Dryden and Cowley have been ranked in the first class of the prose writers of their age. This reminds me of an observation of bishop Atterbury: That he never knew a man excel in prose, who had not at least a taste for poetry.

of a multiplied echo *. His "Burning-Glasses of Ice," and other metaphors, which are not only beyond, but contrary to nature, were generally admired in the reign of Charles II. The standard of true taste was not then established. It was at length discovered, after a revolution of many ages, that the justest rules and examples of good writing are to be found in the works of ancient authors; and that there is neither dignity nor elegance of thought or expression, without simplicity. *Ob.* 28 July, 1667, *Æt.* 49 †.

EDMUNDUS WALLERUS, *Æt.* 76; *Lely p. P. Vandrebanc sc.* 8*vo. Before his Works. This has been copied.*

EDMUND WALLER, *Æt.* 76; *Vertue sc.* 12*mo.*

EDMUND WALLER; *Kneller p.* 1684; *Vertue sc.* 1727; *large h. sh. One of the Set of Poets.*

EDMUND WALLER; *Kneller p. Vertue sc. large* 4*to. Before the fine edition of his Works.*

EDMUND WALLER; *small; in the same plate with Chaucer, &c. Vertue sc.* 8*vo.*

EDMUND WALLER; *a small oval, in a head-pice, in the quarto edition of his Works; G. Vandergucht sc.*

See an account of him in the reign of CHARLES I.

Sir

* I have somewhere seen the Pindarics of these authors compared to a giant and a dwarf dancing together; and, indeed, not unaptly; the long verses appear *heavy*, and the short appear *lame*.

† It has been observed, to the honour of Cowley, that the Royal Society "had its beginning" from his notion of a philosophical college ‖. It should be remembered to his honour, that no great poet, scarce any great man, ever had fewer enemies. His maxim was, "never to reprehend any body but by the silent reproof of a better practice."

‖ Dr Campbell's "Hermippus Redivivus," p. 62, edit. 2.

Sir WILLIAM DAVENANT, Knt. *Greenhill* 5. *Faithorne sc. Before his Works*, 1673; *fol.*
SIR WILLIAM DAVENANT, *nat.* 1605; *4to.*

Sir William Davenant, poet-laureat in the reigns of Charles I. and II. was a man of great natural and improved talents, which he unfortunately misapplied. He distinguished himself by a bold, but unsuccessful attempt to enlarge the sphere of poetry. He composed an heroic poem, called "Gondibert," in five books, after the model of the drama; applauded himself greatly upon this invention; and looked upon the followers of Homer as a timorous, servile herd, that were afraid to leave the beaten track. This performance, which is rather a string of epigrams than an epic poem, was not without its admirers, among whom were Waller and Cowley. But the success did not answer his expectation. When the novelty of it was over, it presently sunk into contempt; and he at length found, that when he strayed from Homer he deviated from nature. *Ob.* 7 April, 1668, *Æt.* 63. See the reign of CHARLES I. and the INTERREGNUM.

THOMAS OTWAY; *Lely p. Browne; h. sh. mezz.*
THOMAS OTWAY; *M. Beale p. Houbraken sc.* 1741. *In the possession of Gilbert West, esq. Illust. Head.*
THOMAS OTWAY; *L. du Guernier sc.* 12*mo. Before his Works*, 1712.

No poet has touched the passions with a more masterly hand than Otway. He was acquainted with all the avenues to the human heart, and knew and felt all its emotions. He could rouse

rouse us into rage, and melt us into pity and tenderness. His language is that of nature, and consequently the simplest imaginable. He has equally avoided the rant of Lee, and the pomp of Dryden. Hence it was that his tragedies were received, not with *loud* applause, but with tears of approbation *. He died in extreme poverty, April 14. 1685.

WILLIAM WYCHERLY, *Æt.* 28. *Lely p. Smith f.* 1703; *h. sh.*

WILLIAM WYCHERLY, *Æt.* 28; *Lely p. M. Vandergucht sc. Before his Plays*, 12*mo.*

WILLIAM WYCHERLY; *in the same plate with Shakespeare, &c. Vertue sc. Before Jacob's "Lives "of the Dramatic Poets;"* 8*vo.*

WILLIAM WYCHERLY; *small; G. Vandergucht sc. a head-piece; in lord Lansdown's Poems.*

The earl of Hallifax had a portrait of him by Murray.

The comedies of Wycherly are conformable to his personal character, which consisted of little virtue, much wit, and more libertinism. These were, in the reign of Charles II. the first qualifications of a fine gentleman, and the strongest recommendation to the favour of the court. The example of the wit and libertine on the throne was more or less copied by all the beaus

* Otway has chiefly confined himself to those miseries of domestic life which affect the generality of mankind, more than the fate of kings and heroes. Aristotle indeed tells us, that tragedy should have what he calls the Μεγεθος, or *greatness of subject* †. But this is to be understood with some latitude; there is a wide difference between the tragedy of "Julius Cæsar," and that of the "Unfortunate Tallow Chandler ‡."

† Ἐστιν ἡ τραγῳδία μιμησις πραξεως σπουδαιας και τελειας, μεγεθος ἐχουσης—— Περι Ποιητικης, cap. vi.

‡ This tragedy was never printed.

Natus A.D. 1635
Will: Wicherley Esq.
Natus A.D. 171

beaus and rakes in the kingdom. His "Plain "Dealer," and his "Country Wife," are esteemed the best of his productions. The character of the Widow Blackacre, in the former, is truly original, and the master-piece of this author *. If he had composed nothing but his poems, he would have been one of the most neglected writers in the English language. Mr Pope very generously undertook to correct them; but his vanity was too great to submit to such castigations as were necessary to do honour to his reputation. *Ob.* Dec. 1715.

GEORGE, duke of Buckingham. See Class II.

THOMAS SHADWELL.

SIR ROBERT HOWARD.

SIR CHARLES SEDLEY.

The portraits of these three poets belong to the reign of William III.

THOMAS KILLEGREW, groom of the bedchamber to Charles II. was more admired for his ready wit than his writings. He was author of eleven plays, printed in one volume fol. 1664, with his portrait, by Faithorne, prefixed. Of these, "The Parson's Wedding" met with the most general approbation. It is remarkable, that no women appeared upon the stage before the Restoration, and that this comedy was acted by women

* It has been ſuppoſed, with good reaſon, that the character of Manly, in the "Plain Dealer," was intended for his own. If ſo, we may reaſonably conclude, that Mr Wycherly was much addicted to curſing and ſwearing; as Manly d——ns both his friends and foes. Be that as it will, this remark may ſerve as a feature of the age of Charles II.

men only †. See Class VIII. see also the Interregnum, Class V.

SIR ASTON COCKAIN; *a laurelled bust, under which are these lines, which seem to have been written by Francis Kirkman, the bookseller, as the* sale *of his works, to which it was the frontispiece*, was the first thought that occurred to the writer. It is certain that the print was engraved at his expence.*

"Come, reader, draw thy purse, and be a guest
"To our Parnassus; 'tis the Muses feast.
"The entertainment needs must be divine;
"Apollo's th' host, where Cockain's head's the
"sign."

Mr Wood, speaking of this head, justly observes that it is no genteel face. What was genteel in it seems *to have been lost under the hand of an engraver, who could doubtless, have degraded an animated bust to a barber's*

† Dr Percy, in his "Reliques of ancient Poetry ‡," informs us, that (in the reign of Charles I.) parts in plays were performed by "no *Engliſh* actreſs on "the public ſtage, becauſe Prynne ſpeaks of it as an unuſual enormity, that "they had French women actors in a play, not long ſince perſonated in Black "Friars play-houſe." Coryate obſerved, with ſurprize, that women acted upon the ſtage at Venice *. Baretti remarked, in the year 1760, that, in Calderon's days, men's characters were acted by women in Spain ‖. But, in Sir Richard Wynne's *account of the journey of prince Charles's ſervants into that country*, in the year 1623, mention is made of a comedy acted before the king and queen, at which the Engliſh were preſent. The comedians conſiſted of men and women. "The men," ſays the author, "are indifferent actors; but "the women are very good, and become themſelves far better than any that I "ever ſaw act thoſe parts, and far handſomer than any women I ſaw §."

† It is before the ſecond edition of his works, or rather firſt with a new title, and the additional tragedy of Ovid, 1669, 8vo.

‡ Vol. I. p. 140, 2d edit. notes.

* "Crudities," p. 227.

‖ "Travels," vol. iii. p. 23.

§ See this piece, ſubjoined to "Vita Ric. II." publiſhed by Hearne, 1729, p. 330.

barber's block. The print may be placed in the reign of Charles I. *or* II.

Sir Aston Cockain was a native of Ashbourne in the Peak, in Derbyshire, where his ancestors had been long seated, and possessed a considerable estate; as they also did at Polesworth, in Warwickshire. He studied at Oxford and Cambridge, and was a fellow commoner of Trinity college, in the latter university. Having been some time at the Inns of Court, he travelled over a great part of Europe with Sir Kenelm Digby. The politeness of his manners, his love of the liberal arts, and his vein of poetry, though not of the richest and purest kind, gained him much esteem. As he was known to be of the church of Rome, and therefore deemed a *malignant*, he suffered as such by the iniquity of the times. This, together with his convivial disposition and neglect of economy, reduced him to a necessity of selling his estate at Polesworth, which was purchased by Humphry Jennings, esq. He had, however, the prudence to reserve a competent annuity for himself. The lordship of Ashbourne was sold, after his death, to Sir William Boothby, bart. He died in February, 1684, in the 78th year of his age. He was author of four plays, and poems on various subjects; and translated, from the Italian, "Dianea," esteemed a good romance.

At this time flourished Sir George Etherege, and other play-wrights, whose writings were adapted to the licentiousness of the court, and the prevailing manners of the age. Sir George was author of "Sir Fopling Flutter," "Love in a Tub," and "She wou'd if she cou'd." It must however be acknowledged, that Sir George was more chaste in expression than Wycherly.

"The

" The fair sat panting at a courtier's play,
" And not a *mask* went unimprov'd away:
" The modest fan was lifted up no more,
" And virgins smil'd at what they blush'd before.
" These monsters, critics! with your darts en-
" gage,
" Here point your thunder, and exhaust your
" rage." POPE.

JOHN OLDHAM; *M. Vandergucht sc. Before his Works*, 8*vo*.

John Oldham was the son of a nonconforming minister, who in the time of the Usurpation, was rector of Shipton in Glocestershire. He was educated at Edmund Hall in Oxford, and was some time usher of a school at Croydon in Surrey. Here he wrote his Satires against the Jesuits, occasioned by the Popish Plot, in 1678. These Satires gained him the appellation of *the English Juvenal*, as they have much of the indignant spirit and manner of the Roman poet. They are censured for their incorrectness; but this seems to be the effect of that youthful fire to which they owe their excellence. He appears to have been no enemy to the fashionable vices of this reign; and as he was of a very different turn from his father, the character of the old parson, at the end of his works, is supposed to have been designed for him. It is perhaps the most extravagant caricature that ever was drawn, and is incomparably more *outré* than the Menalcas of Bruyere. He died at the house of his patron, William, earl of Kingston, the 9th of Dec. 1683, in the 30th year of his age.

JOHN, earl of Rochester; *Clark sc.* 12*mo*.

Though

M. V. D. Eucht Sculp:

IOHN WILMOTT,

EARL of ROCHESTER,

Publish'd 18 May. 1799 by S. Harding, 127 Pall Mall.

Though the earl of Rochester was in the highest repute as a satirist, he was but ill entitled to that distinction: his satires are not only unpolite, but grossly indecent. His poem "On "Nothing," and his "Satire against Man," are a sufficient proof of his abilities: but it must be acknowledged, that the greatest part of his works are trivial or detestable. He has had a multitude of readers: so have all other writers, who have soothed, or fallen in with, the prevailing passions and corruptions of mankind. *Ob.* 26 July, 1680; *Æt.* 33 *. See Class III.

CHARLES, earl of Dorset. His portrait belongs to the reign of William III.

ANDREW MARVELL, Esq. *octogon. Before his Poems, &c.* 1681; *fol.*

ANDREW MARVELL, Esq. 12*mo.* *copied from the above.*

Andrew Marvell was an admirable master of ridicule, which he exerted with great freedom in the cause of liberty and virtue. He never respected vice for being dignified, and dared to attack it wherever he found it, though on the throne itself †. There never was a more honest

* In the preface to "Thomæ Caii Vindiciæ Antiquitatis Academiæ Oxoniensis," p. 49. is this note of T. Hearne: "Bishop Burnet makes lord "Rochester to have been only something above 32 years of age; but Gad"bury, in his "Almanack for 1695," tells us that he was born on April 10, "11 h. mane, 1647, and died July 26, 1680, being then somewhat above 33 "years old. He says, that he received the account of his birth from his lord"ship himself."

† In some of the State Poems, Charles II. is ridiculed under the nick-name of Old Rowley, which was an ill-favoured stallion kept in the Mettle, that was remarkable for getting fine colts.—Mrs Holford, a young lady much admired by Charles, was sitting in her apartment, and singing a satirical ballad upon "Old Rowley the King," when he knocked at her door. Upon her asking

satirist. His pen was always properly directed, and had some effect upon such as were under no check or restraint from any laws human or divine. He hated corruption more than he dreaded poverty; and was so far from being venal, that he could not be bribed by the king into silence, when he scarce knew how to procure a dinner. His satires give us a higher idea of his patriotism, parts, and learning, than of his skill as a poet. His poem entitled, "Flecno, the English Priest at Rome," is remarkable for a humorous character of that poetaster. The name of Mac-Flecno was afterwards applied by Dryden to Shadwell. He died the 16th of August, 1678. His death was generally believed to have been occasioned by poison.

CHARLES COTTON, Esq. *Lely p. Ryland sc. From an original painting, in the possession of Brooke Boothby of Ashburne-Hall, esq. Before his "Life," prefixed to an elegant and curious edition of his "Complete Angler," published together with Isaac Walton's, by Sir John Hawkins, 1760; 8vo.*

This ingenious and accomplished gentleman was son of that Charles Cotton whose portrait is so finely drawn by lord Clarendon, in the excellent group of his friends, in the Memoirs of his own Life. He was educated at Cambridge, where he was esteemed one of the ornaments of that university. He was a great master of the modern languages, particularly of the French; from which, among other things, he has translated the "Horace" of Corneille, the "Life of the Duke of Espernon," and Mon-

asking who was there? he with his usual good humour replied, "Old Rowley himself, madam."

Montaigne's "Essays." The last of these translations was deservedly applauded. He also translated several of Lucian's Dialogues into English, and some poems from Horace, Catullus, &c. He was author of a poem on "The Wonders of the Peak," and other original pieces. The most celebrated of his works is his "Virgil Travestie," in which he so far succeeded, as to be deemed next to Butler in burlesque; but the reader, upon comparing these two authors, will find a very great disparity in their characters *. He was sociable, hospitable, and generous; but as he was far from being an œconomist, he in the latter part of his life, was much involved in debt, and perpetually harrassed with duns, attornies, and bailiffs.

SIR RICHARD FANSHAWE translated the "Pastor Fido" of Guarini, and the "Lusiad" of Camoens †. Sir John Denham speaks thus of the former translation.

"A new

* The following lines of Virgil, and the parody of them by Cotton, are selected; as the last contains one of his happiest strokes.

At *Venus Ascanio* placidam per membra quietem
Irrigat; et fotum gremio dea tollit in altos
Idaliæ lucos, *ubi mollis amaracus* illum
Floribus et dulci aspirans complectitur umbra.
"Æneid," I. v. 695.

But Venus gave him t'other sop,
That made him sleep like any top;
And whilst he taking was a nap,
She laid him neatly in her lap,
And carried him to a house that stood
Upon an hill, in an old wood:
And when she had the urchin there,
She laid him up in lavender.

† Camoens is commonly called the *Portuguese Homer*. The subject of his poem is the expedition for the discovery of the East Indies. He excelled in description and personification. In canto v. stanza 37, &c. &c. he has personified a dangerous promontory, which is described as a colossal figure of a man of a most tremendous appearance. It is supposed to address itself, in a voice

" A new and nobler way thou dost pursue
" To make translations, and translators too:
" They but preserve the ashes, thou the flame;
" True to his sense, but truer to his fame."

His version of the " Lusiad" is not so spirited a performance as that of the " Pastor Fido." See Class V.

A. BROME, 1661; *motto*, " *Carmina desunt*;" *A. Hertochs f. Before his Songs and Poems*, 1661; 8*vo*.

A. BROME; *Loggan f. two prints; one with a band, the other with a neckcloth;* 8*vo*.

A. BROME; *T. Cross sc. six English verses*, 8*vo*. *The initials of his name only are at the bottom of the print.*

Alexander Brome, an attorney, in the lord mayor's court, was author of songs, madrigals, epigrams, and other little pieces of poetry. His songs were much sung by the cavaliers, and played by every fiddler. The loyalty and the tune appear to have been the chief recommendation of these compositions. His most considerable performance is a translation of Horace. He died in June, 1666, to the great regret of all his friends, who lost a very agreeable companion

THOMAS HOBBES; *a small head. In the engraved title to his translation of the Works of Homer*, 1677; 12*mo*.

This

voice like thunder, to the adventurers, and to foretel the diſaſters that were to befal any future fleet which ſhould ſail that way. This has been much admired. Mr Dryden very juſtly cenſures him for introducing Bacchus and Chriſt into the ſame adventure in his fable ‖. This celebrated poet, who is the boaſt and diſgrace of his country, was long baniſhed from it, and died miſerable in an hoſpital.

‖ Preface to the " State of Innocence."

This celebrated person was author of a poem, "De Mirabilibus Pecci," *on the Wonders of the Peak*, which is the best of his poetical performances. He has given us a translation of Homer, which contains no more of the spirit of that great poet, than the old, vapid, Latin translation commonly affixed to his works. See more of him lower down in this Class.

THOMAS BROWNE. His portrait belongs to the reign of William III.

JACOBUS ALBANUS GHIBBESIUS, &c. *Before his Latin Poems, printed at Rome*, 1668; 8*vo*. *Under the head is the following distich.*

"Tot pro Ghibbesio certabunt regna, quot
"urbes
"Civem Mæoniden asseruere suum."

James Alban Ghibbes, or Gibbes, was son of William Gibbes, physician to queen Henrietta Maria, and Mrs Mary Stoner, of the ancient family of that name in Oxfordshire *. He was born in France, where he received the greatest part of his education. He afterwards studied physic at Padua. In 1644 he settled at Rome, where he was made physician to the bishop of Frescati; lecturer of rhetoric, in the Sapienza; and canon of St Celsus. In 1667, the emperor Leopold, created him his poet laureat, and at the same time sent him a gold chain and medal, which he soon after presented to the university of Oxford, together with his poems. He was, 1670
in return, created doctor of physic by diploma. He died in 1677, and was buried in the Pan-

* The eſtate belonging to this family, formerly extended from Watlington, in Oxfordſhire, almoſt as far as Reading, in Berkſhire.

theon. He wrote and published an epithalamium upon the duke of York and dutchess of Inspruck, though the marriage was never concluded; it consisted of some thousands of verses, together with an ample comment. Mr Warton ranks him with Camillo Quero, the archpoet. See Warton's "Life of Dr Bathurst *." See also Wood's "Athenæ," &c.

THOMAS FLATMAN; *Hayls p. R. White sc. Before his "Songs and Poems," 1682; 8vo.*

Thomas Flatman was one of the unsuccessful imitators of Pindar, or rather of Cowley, in a species of poetry which pleased more from its novelty, than its excellence, in that celebrated writer. He composed Pindaric odes on the death of the duke of Albemarle, the earl of Ossory, prince Rubert, and Charles II. The duke of Ormond was so pleased with that on the death of the earl of Ossory, his son, that he sent the author a ring, with a diamond in it, worth 100l. It is no wonder that the heart of a father, softened by the death of *such a son*, felt something in reading this composition which an

* This ingenious poet wrote a piece of solemn irony in praise of Gibbes, of which I shall transcribe a specimen from the book last quoted. "Carmen in "honorem viri celeberrimi, et *principis poetarum*, domini doctoris *Gibbesii*; cum "diploma a Cæsarea majestate sibi ex merito concessum, æternitati in musarum "templo Oxonii consecrasset.

"Oxonium, gratare tibi, nunc læta theatri
"Limina *Sheldoniusque* arces Gibbesius intrat:
"Cerne ut Apollinea redimitus tempora lauro
"Effundit Jubar, et Phœbi patris Æmulus ardet;
"Cerne renidentes vultus, vatemque Britannum
"Cæsareo rutilantem auro; non dignior unquam
"In Pluteos, *Bodleie*, tuos accesserat hospes.
"Pande fores, nec enim tanti tibi barbara gaza,
"Thesaurique *Arabum* fuerint, non *Lydius* amnis,
"Auriferi non unda *Tagi*." &c.

Painted by A.Pond. Engraved by George Cooke.

London: Published by Vernor, Hood & Sharpe, Poultry Aug.1.1808.

an indifferent person cannot even imagine; and mistook the natural working of his own breast, for the art of the poet. Flatman really excelled as an artist: a man must want ears for harmony, that can admire his poetry, and even want eyes that can cease to admire his painting. It does our author some honour, that Mr Pope has very closely copied several of his verses, in his ode of "The dying Christian to his soul *." See the Class of Artists.

JOHANNES OGILVIUS; *Lely p. Lombart sc. large h. sh.*

JOHANNES OGILVIUS; *Lely p. Faithorne sc. Before his translation of "Virgil;" folio.*

Though Ogilvy was one of the worst poets of his time, he was without a rival in point of industry. This virtue alone, if he had no other merit, would entitle him to some respect. He began to study at an age when men usually think of leaving off all literary pursuits; and quickly made an astonishing progress. He could scarce construe Virgil, when he entered upon a translation of that poet; and he was no less eager to translate Homer, though he was far from being a competent master of English or Greek †. That he had no success in these great attempts is not to be admired; the attempts themselves are matter of admiration. I

* See the "Adventurer," No. 63.

† Mr Pope, when a child, read Ogilby's "Homer" with a pleasure that left the most lasting impression upon his mind. He could even at that tender age, discern much of the majesty of the Grecian poet, through the thick clouds with which he was involved. What is truly great, or sublime in painting or poetry, cannot easily be annihilated by a copy or a translation. If a common sign painter, were to copy Raphael's celebrated picture of St Michael the archangel, there is no question but he would make a devil of him; but we should still see some imperfect traces of the angelic character.

shall pass over his "Esop's Fables," and several other folios which he published, to mention his "Carolies ‡," an heroic poem, in twelve books, in honour of Charles I. on which he had been long labouring. This, which he tells us, he had "resolved to be the pride, divertisement, business, and sole comfort of his age *," was burnt in the fire of London. His fortune was reduced, by that conflagration, to 5l. only; but he, in a few years retrieved his loss, by undertaking and finishing several voluminous works. His last and greatest undertaking was his "Atlas," which was alone a sufficient task for a man's life. Three or four volumes, in folio, have been published of this work, which he did not live to finish. It is well known that he was employed by Charles II. to take a survey of the roads of the kingdom; and I have been informed, that the posts were regulated according to that survey. *Ob.* 4 Sept. 1676.

THOMAS D'URFEY. His portrait belongs to the reign of William III.

MATTHEW STEPHENSON.

"The printer's profit, not my pride,
"Hath this idea signify'd;
"For he pushed out the merry play,
"And Mr Gaywood made it gay."
R. Gaywood f †.

Though

‡ Wood by mistake, calls it Carolics.

* Preface to his "Africa;" where there is an entertaining account of his works by himself. He exults upon his having published so many *royal folios*, with beautiful cuts.

† The inscription of this print, which I do not remember to have seen, is taken from Mr Walpole's "Catalogue of Engravers." article GAYWOOD.

Mathew Stevenson

The printers proffit not my pride
hath this Idea finify'd.
For he pusht out the marrie pay
and Mr Gaywood made it gay.

Published by W. Richardson Castle St. Leicester Fields.

Richard Head

The Globe's thy Studye; for thy boundleſs mind
In a leſs limit cannot be confind.
Gazing, I here admire: thy very Lookes
Show thou art read as well in men, as bookes.
He that ſhall Scan thy face, may judge by it,
Thou haſt an Head peece that is throngd with wit.
I. F

Publiſhed 1793 by I. Caulfield

Though this obscure author would have us believe, that his play was published, and his head engraved, more to gratify the printer than himself, he seems to have had his ſhare of that vanity which adheres to human nature. The engraving of his head was a fortunate circumstance for his memory: he will be remembered by this, when his Play and his Poems are utterly forgotten. The former seems to have sunk into oblivion long since, as there is no mention made of it in Jacob's "Lives of the Dramatic Poets."

SAMUEL SPEED; *F. Van Hove f.* 12*mo.*

Samuel Speed studied the works of Herbert and Quarles, whose books are represented in the same print with his portrait. He was only inferior to the latter in point of copiousness. He was author of a manual in verse, entitled "Prison Piety."

RICHARD HEAD, *sitting and writing, with a globe before him, and a Satyr holding a chaplet of laurel over his head. Beneath are six verses,* "The "Globe's thy Study," &c. *signed J. F.* 8*vo.*

Richard Head, an Irishman, was some time a member of the university of Oxford, whence he was taken for want of a competent maintenance, and bound apprentice to a bookseller in London. He was afterwards partner in trade with Francis Kirkman, of the same occupation; but neglecting his business in pursuit of pleasure, he, to avoid his creditors, returned to his native country, where he wrote "Hic et ubi-"que, or the Humours of Dublin, a comedy," which was privately acted in that city with applause, and printed at London, 1663. He again

again entered into partnership with Kirkman *, and was sometimes assisted by him in writing books for their mutual support; particularly in "The English Rogue." His next considerable work is his "Proteus Redivivus, or the Art of "Wheedling or Insinuation." In 1674, he published "Jackson's Recantation, or the Life "and Death of the notorious Highwayman who "was hanged in Chains at Hampsted;" and, in 1678, "Madam Wheedle, or the fashionable Miss discovered," which are in 8vo. He also published "Venus's Cabinet unlocked," and "The "floating Island, or a Voyage from Lambethiana "to Ramalia †." A book of jests and novels, entitled "Nugæ Venales," which would have served for a general title to his works. Roguery, fornication, and cuckoldom were the standing topics of this author, who was persuaded that his books would sell in proportion to the prevalency of these vices. He was of a lively genius, and had considerable knowledge in the scenes of low life and debauchery. Some of his pieces will naturally remind the reader of "The London Spy," and the "Trips" of Ned Ward. He was cast away in his passage to the Isle of Wight, in the year 1678.

SIR HENRY OXENDEN DE BARHAM, (Knt.) *Glover sc. a small head.*

I am

* This man was noted for publishing plays, farces, and drolls. He dealed as largely in drollery of various kinds, as Curl did in bawdry and biography. Kirkman, indeed, had no objection to trading in the former commodity, if he thought it would turn the penny. He has given us Memoirs of his own Life, and probably led the way for John Dunton. He also published a book called "The wits, or Sport upon Sport," with his head prefixed. It is inscribed, "F. K. Citizen of London."

† From Lambeth to Ram Alley.

Non est mortale quod opto
1647

Published Feb.y 1800 by Wm Richardson York House N.o 31 Strand

I am informed, that this gentleman, was author of "Religionis Funus," a Latin poem, published in 1664, with his print prefixed. He is great-grandfather to Henry Oxenden, esq. now living, and was, with Mr Thurban, elected a representative for Sandwich in the convention parliament that assembled in 1660.

POETESSES.

MRS BEHN; *R. White sc.* 12*mo. This has been copied by Cole.*

Aphara Behn, a celebrated wit, was daughter of Mr Johnson, a gentleman of Canterbury, who in this reign, resided at Surinam, in the quality of lieutenant general of that place. Here she became acquainted with the person and adventures of Oroonoko, whose story is well told by herself, but more feelingly in Southerne's celebrated Play *. She gave Charles II. so good an account of that colony, that he sent her to Antwerp during the Dutch war. Here she entered, with her usual spirit, into various intrigues of love and politics. She penetrated the design of the Dutch to sail up the Thames, and transmitted her intelligence to the king. But it was slighted, and even laughed at. Her plays, which are numerous, abound with obscenity; and her novels are little better. Mr Pope speaks thus of her:

"The stage how loosely does Astræa tread,
"Who fairly puts all characters to bed!"

The

*The tragedy of Oroonoko was republished, with alterations, in 1759, by Dr Hawkesworth, without his name.

The poet means behind the scenes. There is no doubt but she would have literally put them to bed before the spectators; but here she was restrained by the laws of the drama, not by her own delicacy, or the manners of the age. Sir Richard Steele tells us, that she "understood the practic part of love better than the speculative." *Ob.* 16 April, 1689.

MRS ANNE KILLIGREW. See the Class of ARTISTS.

MARGARET, dutchess of Newcastle, *without her name, standing in a nich; a term of Mars on her right hand, and another of Apollo on her left. Abr. a Diepenbeke delin. P. Van Schuppen sc. Before her "Plays;" fol.* 1668.

MARGARET, dutchess of Newcastle; *sitting at her study, under a canopy: she is attended by four Cupids, two of whom are crowning her with a wreath of laurel. By the same painter and engraver as the former; h. sh.*

There is a portrait of her at Welbeck, by Diepenbec, (alias Diepenbeke) in a theatric habit, which she usually wore.

This lady was daughter of Thomas Lucas, esq. and sister of Sir John, afterwards the first lord Lucas*, and second wife of William Cavendish, duke of Newcastle. If her merit as an author were to be estimated from the *quantity* of her works, she would have the precedence of all female writers, ancient or modern. There are no less than thirteen folios of her writing; ten of which are in print: they consist chiefly of poems and plays. The life of the duke her husband, is the most estimable of her productions.

* See her Life of the Duke, p. 157.

S Harding del.t W.N Gardiner sculp.t

DUTCHESS OF NEWCASTLE.

From a Print.

Margaret Dutchess of Newcastle.

Published June 1. 1800 by URichardson N° 31 Strand

tions. This has been translated into Latin. James Bristow, of Corpus Christi college in Oxford, undertook to translate a volume of her philosophical works into the same language; but he was soon forced to desist from the undertaking. Such was the obscurity and perplexity of the subject, that he could not find words where he had no ideas. We are greatly surprised that a lady of her quality should have written so much; and are little less surprised that one who loved writing so well, has writ no better: but what is most to be wondered at, is that she, who found so much time for writing, could acquit herself in the several duties and relations of life, with so much propriety. *Ob.* 1673 *.

MIS-

* There is a very scarce folio volume of "Letters and Poems," printed in 1678. It consists of 182 pages, filled with the grossest and most fulsome panegyric on the duke and dutchess of Newcastle, especially her grace †. I know no flattery, ancient or modern, that is, in any degree, comparable to it, except the deification of Augustus, and the erection of altars to him in his lifetime †. Incense and adoration seem to have been equally acceptable to the Roman god and English goddess. This is part of a letter of thanks sent to the dutchess by Anthony Thysius, rector of the university of Leyden, upon the receipt of her works, which she sent to the public library. "Princeps "fœminei sexus merito diceris. Abripitur fœcunda tua eruditio, per cœlos, "terras, maria, et quicquid in natura vel civili vita, ullove scientiarum genere "nobile occurrit. Ipsa Pallas academiæ nostræ præses tibi assurgit, gratiasque "immensas pro vestro munere agit, et cum imaginem vestram aspicit, seipsam, "veluti in speculo, intueri videtur ‖."

The following passages came from Cambridge.—"Nondum, (quod "scimus) annalibus excidere, neque certe per nos unquam excident, erudita "nomina, *Aspasia Periclis, Odenati Zenobia, Polla Lucani, Boethii Rustitiana*; "quæ tamen, si reviviscerent hodie, adeo tecum (inclyta dux) de eruditionis "palma

† I never saw this book but in the well-chosen and copious library of John Loveday, of Caversham, esq. and have therefore given the reader a large extract from it.

† Præsenti tibi maturos largimur honores,
Jurandasque tuum per nomen ponimus aras.
HOR. Lib. II. Epist. I.

‖ P. 2.

MISCELLANEOUS AUTHORS.

WRITERS IN DIVINITY.

EDWARD LEIGH, Esq^r. M. A. of Magdalen Hall, in Oxford; *Æt.* 60, 1662; *J. Chantry sc. h. sh.* See the INTERREGNUM.

SIR EDWARD HARLEY. See Class VIII.

Sir

" palma non contenderent, at famæ tuæ potius ancillantes, ſolam *Margaretam*
" conſummatiſſimam principem et agnoſcerent et *poſito genu certatim ador-*
" *arent* ‖------In auctiorem nominis veſtri famam optamus teſtatioreſque vir-
" tutes tuas, ut tot tamque erudita opera, tali aliquando idiomate exeant, quali
" inter *Romanos, Tullium et Maronem; inter Graios, Platonem et Demoſthenem,*
" *legimus et miramur* †. Omnem illam fortunæ magnitudinem immortalis
" ingenii felicitate ita ſuperas, ut quæ verſare ſolemus exemplaria *Græca Latina*
" *aque* miſſa jam facere, et tua unius ſapientia contenti eſſe poſſimus. Quoties
" enim in philoſophiam fecedis, ſola " magiſtri nullius in verba juras, ſed in
" omni doctorum familia laborans, et ſubtiliter expendis, et acute diſcernis, et
" ad unguem caſtigas, quicquid aut riſit *Democritus*, aut flevit *Heraclitus*, aut
" deliravit *Epicurus*, aut tacuit *Pythagoras*, aut intellexit *Ariſtoteles*, aut ignor-
" avit *Arceſilas*; nec omittis ſiquid majorum inventis addidere novi homines,
" *Verulamius, Harvæus, Carteſius, Galilæus* ‡."

I ſhall finiſh the climax with another paſſage addreſſed on the ſame occaſion, to her grace, from Oxford. " We have a manuſcript author in the Bodlie's
" library, who endeavours to ſhew that women excel men: your excellency
" has proved what he propoſed, has done what he endeavoured, and given a
" *demonſtrative argument to convince the otherwiſe unbelieving world.* *

However ſtrange it may ſeem, yet nothing is more certain than that theſe monſtrous ſtrains of panegyric relate chiefly to that wild philoſophy which would have puzzled the whole Royal Society, and on account of which ſhe ſeems to have been deſirous of being admitted to one of their meetings §.

‖ Page 3. ‡ Page 9. † Page 28, 29. * Page 69.

§ She accordingly was admitted, as appears from Birch's " Hiſtory of the
" Royal Society." See vol. ii. p. 175, 176, 177. See alſo what Mr Evelyn ſays of her in his " Numiſmata," p. 265.

S.Harding Del. Pub. July. 1. 1793. by E.&S.Harding. W.K.Gardiner Sc.

THE EARL OF CLARENDON.

From an Original Picture by Sir Peter Lely.

in the Collection of his Grace the Duke of Queensbury.

SIR WILLIAM WALLER, kn^t. *Ob.* Sept. 19, 1669; *N. Yeates sc.* 8*vo.*

Sir William Waller, the parliament general, was author of a book of "Divine Meditations," which was published after his decease, with his head prefixed. See the Class of Soldiers in the reign of Charles I.

HISTORIANS.

EDWARD, earl of Clarendon, &c. *M. Burghers sc. Before his "History of the Rebellion;"* 8*vo.*

Lord Clarendon had all that knowledge of his subject, that strength of head, as well as integrity of heart, which are essential to a good historian. He has been, in some instances, accused of partiality; but this proceeded from an amiable, perhaps an invincible cause; *the warmth of his loyalty and friendship.* He particularly excels in characters, which if drawn with precision and elegance, are as difficult to the *writers*, as they are agreeable to the *readers* of history. He is, in this particular, as unrivalled among the moderns, as Tacitus is among the ancients. They both saw those nice distinctions, and specific differences in human nature, which are visible only to the sagacious. He paints himself, in drawing the portraits of others; and we every where see the clear and exact comprehension, the uncommon learning, the dignity and equity of the lord-chancellor, in his character as a writer. It appears from the memoirs of his own life, that he had all the virtue of a Cato; and it is no less evident that he had something of his roughness and severity. His style is rather careless than laboured.

laboured. His periods are long, and frequently embarrassed and perplexed with parentheses. Hence it is, that he is one of the most difficult of all authors to be read with an audible voice *. *Ob.* 9 Dec. 1674 †. See Class VI.

BULSTRODUS WHITELOCK, &c. *R. Gaywood sc. large* 8*vo.*

BULSTRODUS WHITELOCK, &c. *Hulsbergh sc.* 8*vo.*

Bulstrode Whitelock, who was equally eminent for capacity and integrity, deserves a distinguished place among the writers of English history. He had a great share in those transactions of which he has given us an account; and is, in point of impartiality, at least equal, if not superior, to lord Clarendon himself. He was a man of a clear and cool head, yet zealous in the cause which he espoused: but he was very rarely misled by his affections, and was never known to be transported to bigotry. Oldmixon, who stands at the head of infamous historians, has drawn a comparison between Whitelock and Clarendon ‡. *Ob.* 28 July, 1675.

* Several of the hiſtories of this age have a peculiar merit, as the authors were both actors and ſufferers in thoſe intereſting ſcenes which they have exhibited to our view.

† In the ſecond volume of the "State Papers" of lord chancellor Clarendon, lately publiſhed §, is a letter addreſſed to Dr Gilbert Sheldon, from Sir Edward Hyde, who appears in all the dignity of retirement in the iſland of Jerſey ‖. He ſays to his friend, "That you may think I am idle, I have read "over Livy and Tacitus and almoſt Tully's works; and have written, ſince "I came into this bleſſed iſle, near 300 large ſheets of paper in this delicate "hand." His reading the claſſic authors was evidently with a view of improving his ſtyle.

‡ There is an anonymous pamphlet, well worth the reader's notice, entitled "Clarendon and Whitelock farther compared." It was written by Mr John Davys, ſome time of Hart hall, now Hartford college, in Oxford.

§ 1773. ‖ The letter is dated thence 1647. See p. 375.

1675 *. See the INTERREGNUM, Class VI.

JOHN RUSHWORTH, Esq. *R. White sc. Before his "Historical Collections," folio.*

John Rushworth was bred to the law, but neglected that profession, and applied himself with great assiduity to state affairs. He was not only an eye and ear-witness, but a considerable agent in some of the most important transactions during the civil war. His "Historical Collections" are a work of great labour: but he did not only employ his industry to collect facts, but also to conceal and disguise them. His books are very useful to the readers, as writers of our history; but they must be read with extreme caution. It is an unhappy circumstance for an historian to write under the influence of such as cannot bear the truth. Rushworth's compilation was carried on under the eye, and submitted to the correction of Cromwell. Hence it is, that he has omitted whatever could give offence, and inserted whatever he thought would be agreeable to his patron ‡. *Ob.* 12 *May*, 1690.

* It should be observed, that Whitelock's "Memorials" are his Diary, and that he occasionally entered *facts* in it when they came to his knowledge; but not always on those days in which they were transacted. This has led the readers into some anachronisms. The "Memorials" would have been much more valuable, if his wife had not burnt many of his papers ‖.

‡ It is said, that Rushworth "supplied himself plentifully" from the grand collection of Pamphlets made by Tomlinson the bookseller, which commenced from the latter end of the year 1640, and was carried down to the Restoration. They were uniformly bound in upwards of 2000 volumes, of different sizes, and consisted of about 30,000 tracts. Tomlinson is said to have refused four thousand pounds for this collection. William Prynne had by far the greatest hand in these pamphlets, having written above 160 of them himself. Near 100 were written by and concerning John Lilburne ‡. More scurrility,

‖ See Echard's "History of England," p. 922.

‡ See "Phœnix Britannicus," 4to, p. 566, 567

EDMUND LUDLOW, author of the "Memoirs." His portrait prefixed to this work, belongs to the reign of William III. See the INTERREGNUM, Class V.

SIR PHILIP WARWICK, kn^t. *P. Lely p. R. White sc. Before his "Memoirs," 1701; 8vo.*

Sir Philip Warwick was son of Thomson Warwick, organist of St Peter's Westminster, of which church the former was some time a chorister. He was educated at Eton school, and finished his studies at Geneva, under the care of Diodati, well known for his Commentaries on the Scriptures. He had much the same advantages of knowledge, and was witness of many of the same facts, with the historians before-mentioned; and yields to none of them in candour and integrity. He served the worthy earl of Southampton in the office of secretary to the treasury; an employment which he had enjoyed in the former reign. He acquitted himself in this office with such abilities as did honour to them both: but the earl's enemies insinuated, that all the honour was due to the secretary, and usually called him "Sir Philip the "Treasurer." The most considerable of his works is his "Memoirs, or reflections upon "the Reign of King Charles I." This book was

currility, cant, and falsehood were published at this period, than in any other of the same duration, in any age or country; so that the whole collection, if now in being, would be but of small value. The writings of Lilburne, as well as those of many other dealers in politics, and pamphleteers of the day, have been long since totally forgotten. It hath been observed, that civil heat, like drought, brings to light a multitude of noisy, troublesome, and perishable insects.

S.r Paul Rycaut
of Smyrna, and his
Resident at Hamburgh,
Royall
many years Consul
Britanique Majtie
and Fellow of the
Societie

was published by Dr Thomas Smith *, the learned writer concerning the Greek church. But the doctor's preface, of some pages, having been not altogether pleasing to the administration at that time, it has been suffered to stand in very few copies. He died the 15th of January, 1682.

NATHANAEL FIENNES was author of several pieces relative to the civil war. See the INTERREGNUM, Class II.

JOHN MILTON was author of "The History "of Britain;" a book written with a republican spirit, in a nervous style, and with much strength of reason; but we are disappointed in not meeting with any of that elegance in it which it is natural to expect from the author of the "Paradise Lost." It was printed in 4to. 1670, and is reprinted in Kennet's "Complete History." See the division of the Poets, &c.

SIR WILLIAM SANDERSON. See the INTERREGNUM, Class IX.

PAUL RYCAUT, esq. late consul of Smyrna, and fellow of the Royal Society; *Lely p. R. White sc. Before his translation of "The Spanish Critick," by Gratian*, 1681; 8vo.

Paul Ricaut, or Rycaut, was a gentleman of good parts and learning, and particularly distinguished by his travels, his negotiations, and his writings. He composed his "Present State "of the Ottoman Empire," during his residence at Constantinople, where he was secretary to Heneage Finch, earl of Wilchelsea, ambassador

* This publication is not mentioned in Dr Smith's article, in the "Biographia Britannica."

to the Ottoman Porte. He was about eleven years consul for the English nation at Smyrna, where he wrote his "Present State of the Greek "and Armenian Churches." But his capital performance is his "Continuation of Richard "Knolles's excellent History of the Turks." He was, from his great knowledge of the Turkish affairs, better qualified than any other person for this work; but he is inferior to Knolles in historic merit. He also wrote a "Continuation of Platina's Lives of the Popes," in folio, which was published in the reign of James II. by whom he was knighted. He also translated Garcillasso de la Vega's "Commen-"taries of Peru." He was, by king William, sent resident to Hamburgh, where he lived ten years *. In 1700, he returned to England, and died in November the same year. See more of him in "State Letters of Hen. Earl of Clarendon." See also the next reign.

JOHANNES MARSHAM, eques auratus, et baronettus, *Æt.* 80; *R. White sc. h. sh. Before his "Canon Chronicus."*

This very learned historian was author of "Diatriba Chronologica, i. e. A Chronologi-"cal Dissertation, wherein he examines suc-"cinctly the principal Difficulties that occur "in the Chronology of the Old Testament:" Lond. 1649; 4to. But his principal work, which is at once a proof of his great erudition, profound judgment, and indefatigable industry, is his "Canon Chronicus Ægyptiacus, Ebrai-"cus, Græcus," &c. The first edition of it was

* Mr Cambridge has a portrait of him, painted at Hamburgh, in 1691, by Rundt.

Johannes Marsham Eques Auratus
& Baronettus . Ætat: suæ 80

Publish'd 1810. by W.m Richardson Jun.r York House, Strand.

was printed at London, in folio, 1672; it was re-printed at Leipsic, in 4to, 1676; and again at Franeker, in 4to. 1696. This book soon rendered the author's name famous throughout Europe *. It is well known that the Egyptians, like the Chinese, pretended to incredible antiquity; and had, in the list of their dynasties, extended their chronology to 36,525 years. These dynasties had been long rejected as fabulous: but Sir John Marsham has reduced them to scripture chronology, by proving them to be not *successive*, but *collateral*. The learned Dr Shuckford tells us, that "no tolerable scheme "can be formed of the Egyptian history that "is not, in the main, agreeing with him †." Some things advanced by our author have been contradicted, if not confuted, by men of learning. But it is no wonder that one travelling in the darkness of antiquity, as he did, should sometimes miss his way. *Ob.* 25 May, 1685.

ROGER L'ESTRANGE, Esq. *Æt.* 68, 1684; *G. Kneller p. R. White sc. Before his "Esop's Fables;" folio.*

ROGER L'ESTRANGE, &c. *oval; mezz. He is placed here as a translator of History.*

Roger L'Estrange, who was at the head of the writers by profession, in this reign, was author of a great number of political pamphlets and periodical papers. That which made the greatest

* "Chronicum Canonem Ægyptium Joannis Marshami, Angli, qui summo "studio antiquitates Ægyptias collegit, *non nominatum exscripsit* in compendio "Gallico "Historiæ Universalis, vir celeberrimus, episcopus Meldensis ‡." These are the words of John Le Clerc, in his uncle, David Le Clerc's "Quæstiones Sacræ," p. 149, 150.

† See "Sacred and profane History of the World connected," vol. iii. edit. 1727, p. 269, 270.

‡ Bossuet, bishop of Meaux.

greatest noise was his "Observator," in which he went as great lengths to vindicate the measures of the court, as were ever gone by any mercenary journalist *. This paper was swelled to three volumes in folio. He translated Cicero's "Offices," Seneca's "Morals," Erasmus's "Colloquies," and Quevedo's "Visions." His "Esop's Fables" was more a new work than a translation. The most valuable of his books is his translation of Josephus, which, though in a better style than most of his writings, has been very justly censured †. He was one of the great corrupters of our language, by excluding vowels and other letters not commonly pronounced, and introducing pert and affected phrases ‡. He was licenser of the press to Charles and James II. § *Ob.* 11 *Dec.* 1704, *Æt.* 88.

WILLIAM WINSTANLEY, *Æt.* 39, 1667; *in an oval composed of vines and barley; large* 8*vo.*

William

* See the "Life of Baxter," fol. part iii. p. 187.

† See Dr Felton's "Diſſertation on the Claſſics," &c. p. 153, edit. 1715. That author mentions one of his phraſes as a ſpecimen of many others; ſpeaking of Herod, he ſays, that he was one "that would keep *touch*, neither with God nor man." See Bathos, &c. chap. 12.

‡ See the "Trial of the letter Y, alias *Z*," in the laſt edit. of "The Canons of Criticiſm."

§ His being a repreſentative for Wincheſter in the parliament that aſſembled upon the acceſſion of James, when he had a tranſitory gleam of good fortune, is not mentioned in the "Biographia Britannica," where we are told ¶, that queen Mary made this anagram on his name:

Roger L'Eſtrange,
Lying ſtrange Roger.

This naturally introduces the diſtich made by *Lee*, who by years was ſo *ſtrangely* altered, as ſcarce to be recollected by his old friend:

Faces may alter, names can't change;
I am *ſtrange Lee* altered; you are ſtill *L'e*-ſtrange.

¶ Page 2927.

Vandenburg Sc.

LE COMTE ANTOINE HAMILTO

William Winstanley, originally a barber *, was author of "The Lives of the Poets;" "of Select Lives of England's Worthies, "from Constantine the Great to Prince Ru-"pert;" "The loyal Martyrology," "Histo-"rical Rarities," and one or two single Lives, all in 8vo. and of "The Loyal Martyrology." He is a fantastical writer, and of the lowest class of our biographers; but we are obliged to him for many notices of persons and things, which are recorded only in his works. See the next reign.

ROGER PALMER, earl of Castlemaine. See Class III.

ANTOINE HAMILTON, né en Irelande mort a St. Germain en Lay, le 21 Avril, 1720, Age d'Eviron 74 Ans; *A. B. p. Rossard sc.* 12*mo.*

Le Compte ANTOINE HAMILTON; *J. Hall sc. engraved for the elegant edition of his "Memoirs," lately printed at Strawberry Hill.*

Count Hamilton, a native of Ireland, settled in France, was author of the "Memoires "de Grammont," in which he, with an easy and exquisite pencil, has painted the chief characters of the court of Charles the Second, as they were, with great truth and spirit, described to him by Grammont himself,

"*Who caught* the manners living as they *rose.*"

The author has in his work displayed a happiness as well as accuracy, which have deservedly placed him in the first rank of the French writers

* "See "Athen. Oxon." ii. 118. His name is omitted in the index.

ters of memoirs. He was brother-in-law to the count, with whose history he hath entertained and delighted the public.

ANTIQUARIES.

SIR WILLIAM DUGDALE. See the INTERREGNUM.

ANTHONY WOOD. His portrait belongs to the reign of WILLIAM III.

ELIAS ASHMOLE, Esq. See the INTERREGUM.

JOHN AUBREY, Esq. F. R. S. *M. Vandergucht sc. Before his "Natural History and Antiquities of Surrey;"* 8*vo*.

His portrait in Indian ink, by Faithorne, is in the Ashmolean Museum.

John Aubrey, who was esteemed an able and industrious antiquary, was acquainted with most of the virtuosi in the reign of Charles II. He is said to have supplied Anthony Wood with a great part of the materials for both his books, and composed several curious and useful treatises himself, some of which remain unprinted in Ashmole's Museum. The most considerable of his manuscripts are his "Monumenta Britannica, or a Discourse concerning Stonehenge, and Roll Rich Stones in Oxfordshire;" and his "Architectonica Sacra, or a Discourse concerning the Manner of our Church-Buildings in England." His "Perambulation of the County of Surrey," which was begun in 1673, and ended in 1692, was published, with large additions and improvements, by Dr Rawlinson

linson, in 1719, in five volumes octavo. His collections for a natural history and antiquities of Wiltſhire, in which he made no great progress, are in the above mentioned repository. He had a stronger tincture of superstition than is commonly found in men of his parts and learning. In his "Miscellanies," among which are some things well worth the reader's notice, is a receipt against an evil tongue *, which was formerly thought much worse than an evil eye. *Ob. circ.* 1700. A. Wood, whom he esteemed his friend, speaks of him as a pretender to antiquities, and as vain, credulous, and whimsical; he adds, that he was expensive to such a degree, as to be forced to sell his estate of seven hundred pounds a year, and afterwards to become a dependant on his friends for subsistence †. There seems to be a tincture of gall in this censure of the Oxford antiquary. Mr Gough, who mentions him with respect and honour, says, that he "first brought us acquainted "with the earliest monuments on the face of the "country, the remains of Druidism, and of Ro-"man, Saxon, and Danish fortifications ‡."

RICHARD ATKYNS, Esq. *W. Sherwin sc.*

Richard Atkyns was author of "The Ori-"ginal and Growth of Printing, ||, collected "out

* P. 111. edit. 1696.

† See Wood's "Life," under August, 1667. But ſee also Hearne's more candid opinion of him, in "An Account of ſome "Antiquities in and about Oxford," at the end of the ſecond volume of Leland's "Itenerary."

‡ Introd. to the "Archaeologia" of the Antiquarian Society, p. xxiii.

|| We have very different accounts of the origin of printing, which, like other famous inventions, ſeems to have been merely casual. It is extremely probable that the perſon who conceived the firſt idea of it was an utter ſtran-

ger

" out of History and the Records of this King-" dom," 1664; 4to. This is an imperfect work, " of which we have some account in the " Memoirs of Psalmanazar *." Meerman has proved, that the author grossly imposed on several persons, particularly the earl of Pembroke, by false title-pages. There is another book on this subject, entitled, " The General History of Print-" ing, and particularly in England, by Samuel " Palmer," 1733; 4to, Ames's " Typographical " Antiquities," which is a valuable work is limited to the three kingdoms.

WILLIELMUS PETYT, armiger; interioris Templi socius, & custos rotulorum ac archivorum in Turri Londinensi remanentium. *R. White ad vivum del. et sc. h. sh.*

William Petyt, esq. student of the Middle Temple, bencher and treasurer of the Inner Temple, and keeper of the records in the Tower, was born near Skipton, in Craven, Yorkshire. This gentleman, who is an author of Character, and well known for his valuable manuscripts, now lodged in the Inner Temple library †, made a collection of parliamentary tracts, of above eighty volumes, relative to the Interregnum. They were of singular use to the compilers of the " Parliamentary History," in

ger to its importance. The friar who found the wonderful effect of salt-petere, sulphur, and charcoal, little thought that he had hit upon a compoſition that would be the death of millions, and entirely change the art of war. The man who, in playing with ſome bits of glaſs in a watch-maker's ſhop, took the firſt hint for the teleſcope, did not dream that he was leading mankind to a diſcovery of new worlds, and opening to their view the moſt aſtoniſhing part of the creation.

* P. 284, &c.

† Biſhop Burnet, Mr Strype, and the lord chancellor Weſt of Ireland, in his " Inquiry into the Manner of creating Peers," have availed themſelves of theſe manuſcripts.

in twenty-four volumes, 8vo. He was author of "The ancient Rights of the Commons asserted," 8vo. 1680; of "A Summary Review of the Kings and Government of England," 8vo. and of "Jus Parliamentarium, or the ancient Power and Rights of Parliament," fol. He was, upon his resignation of his place of keeper of the records in the Tower, succeeded, the 12th of March, 1707-8, by Richard Topham, esq. member of parliament for Windsor; whose valuable collection of drawings is in the library at Eton College. A list of the records in the Tower, drawn up by Petyt, is in the "Cat. MSS. Angliæ," tom. ii. p. 183. He died at Chelsea, the 3d of October, 1707, aged 71 years.

EDWARDUS WATERHOUSE, armiger, 1663, Æt. 44; *D. Loggan ad vivum sc. Before his "Commentary on Fortescue De Laudibus Legum Angliæ," 1663, folio.*

EDWARDUS WATERHOUSE, armig. *A. Hertochs f. 8vo.*

Edward Waterhouse was, according to Mr Wood and Mr Nicolson *, author of the following books: "A Discourse and Defence of "Arms and Armory," 1660; 8vo. "The "Sphere of Gentry; deduced from the Principles of Nature; an historical and genealogical Work of Arms and Blazon, in four "books," 1661; fol. †. "Fortescutus illustratus, or a Commentary on Fortescue de "Laudibus Legum Angliæ," 1663; fol. ‡. The

* Afterwards biſhop of Carliſle.
† Wood's "Faſti," ii. c l. 95.
‡ Nicolſon's "Hiſt. Lib." fol. p. 232.

The book to which his head is prefixed is entitled, " The Gentleman's Monitor, or a sober " Inspection into the Virtues, Vices, and ordi- " nary Means of the Rise and Decay of Fami- " lies," 1665; 8vo. This is not mentioned by either of the above cited authors. The latter informs us, that he published an " Historical " Narrative of the Fire of London," in 1666 §. Mr Wood, who speaks with great contempt of his " Sphere of Gentry," tells us, " that he was " a cock-brained man; that he took holy or- " ders upon him, and became a fantastical " preacher." Lloyd styles him " the learned, " industrious, and ingenious Edward Water- " house, Esq. of Sion College;" and acknowledges himself beholden to him for the account of Sir Edward Waterhouse, printed in his " State Worthies." *Ob.* 1670. See more of him in Birch's " Hist. of the Royal Society," vol. ii. p. 460; where a mistake of Wood's is corrected.

SIR JOHN CHARDIN, famous for his travels into Persia. See the next reign.

SIR HENRY BLOUNT; *D. Loggan ad vivum del. et sc.* 1679; *h. sh. scarce.*

Sir Henry Blount was third son of Sir Thomas Pope Blount, of Tittenhanger in Hertfordshire. He distinguished himself, in the early part of his life, by his travels into the Levant. In this voyage he passed above six thousand miles, the greater part of which he went by land. This gained him the epithet of " The " great Traveller." His quick and lively parts recommended him to Charles I. who is said to have

§ Ibid. p. 19.

GEORGE ALSOP.

View here the Shadow whose Ingenious Hand
Hath drawne exact the Province Mary Land
Display'd her Glory in such Scenes of Witt
That those that read must fall in Love with it
For which his Labour hee deserves the praise
As well as Poets doe the wreath of Bays .

Anno Dō: 1666. Ætatis Suæ 28. H.W.

Pub. by Wm Richardson Castle Street Leicester Fields.

have committed the young princes to his care. Just before the battle of Edge-hill. He was one of the commissioners appointed in November, 1655, to consider of proper ways and means to improve the trade and navigation of the commonwealth. His "Travels to the Levant," which have been translated into French and Dutch *, were published in 4to. 1636. The author of the Introductory Discourse prefixed to Churchill's "Collection of Voyages," gives but an indifferent character of this book, as to ſtyle and matter. He was author of several pieces of less note, and is supposed to have had the principal hand in the "Anima Mundi," published by his son Charles, the well-known author of the "Oracles of Reason." The former of these books contains much the same kind of philosophy with that of Spinoza. Sir Thomas Pope Blount, another of his sons, who compiled the "Censura celebriorum authorum," is a writer much more worthy of our notice. *Ob.* 9 Oct. 1682.

GEORGE ALSOP, &c. *Æt.* 28; *six English verses.*

George Alsop was author of "A Character of "the province of Maryland," 1666; 12mo. to which his head is prefixed.

MATHEMATICIANS, &c.

JONAS MOORE, matheseos professor, *Æt.* 45, 1660. *Before his "Arithmetic;"* 8*vo.* See the Interregnum.

WIL-

* So Mr Wood was informed.

WILLIAM LEYBOURN, *almost a whole length, sitting. Before his book of "Dialling;" 4to.* 1669.

GULIELMUS LEYBOURN, *Æt.* 48, 1674; *R. White sc. 4to.*

WILLIAM LEYBOURN, *Æt.* 52, 1678, *12mo.*

William Leybourn, who was originally a printer in London, was instrumental in preserving and publishing several of the mathematical works of Mr Samuel Foſter, aſtronomy profeſſor in Greſham College *. He became afterwards an eminent author himſelf; and it appears from his books, that he was one of the moſt univerſal mathematicians of his time †. Many treatiſes of practical mathematics were published by him in this reign. In the reign of William III. came forth his "Curſus Mathematicus," in folio, which was eſteemed the beſt ſyſtem of the kind extant. His "Panarithmologia, or the Traders Sure Guide," contains tables ready caſt up, and adapted to the uſe of almoſt all tradeſmen and mechanics. It was formed upon an excellent plan of his own, which has been adopted by Mons. Bareme in France. The ſeventh edition was printed in 12mo. 1741.

JOHN NEWTON, a clergyman, was author of "Aſtronomia Britannica," a work founded upon Dr Seth Ward's principles. See Class IV.

VIN-

* See Mr Ward's "Lives of the Profeſſors of Greſham College."

† See Clavel's "Catalogue of the Books printed ſince the Fire of London;" folio.

VINCENTIUS WING, Luffenhamiensis, in com. Rutlandiæ; natus anno 1619, die 9 Aprilis. *Before his* "*Astronomia Britannica,*" 1699; *fol.*

The name of Wing, though he has been dead for at least a century, continues as fresh as ever at the head of our sheet almanacks *. He was author of "The celestial Harmony of the visi-"ble World," 1651, folio; of "An Epheme-"ris for thirty years," a "Computatio Catho-"lica," and several other astrological and mathematical pieces. His great work in Latin, entitled, "Astronomia Britannica," has been much commended: he proceeds upon Bullialdus's principles, and gives clear and just examples of all the precepts of practical astronomy. His life was written by Gadbury, who informs us that he died the 20th of Sept. 1668.

JOSEPH

* I have found nothing in chronology so problematical and perplexing as assigning the date of the death of an almanack-maker. Francis Moore has, according to his own confession, amused and alarmed the world with his predictions and his hieroglyphics for the space of 75 years ‖. John Partridge has been dead and buried more than once, if the printed accounts of him may be credited. But his almanack, like his ghost, "magni nominis umbra," continued to appear as usual after his decease. Vincent Wing is said to be now living, at Pickworth, in Rutlandshire, and I am referred to a book-almanack for a proof of it. This reminds me of what I have seen in one of Partridge's almanacks, in which he very gravely affirms, that he is *now* living, and *was* alive when Bickerstaff published the account of his death. It is, with due deference, proposed to Mr Vincent *Wing*, to affix this motto, for the future, to his almanack, after his name:

Illum aget PENNA metuente solvi
Fama superstes. HOR.

‖ Before his Almanack for 1771, is a letter, which begins thus:

"Kind Reader,

"This being the 73d year since my Almanack first appeared to the world, "and having for several years presented you with observations that have "come to pass to the admiration of many, I have likewise presented you "with several hieroglyphics," &c.

CHARLES II. CLASS IX.

JOSEPH MOXON, born at Wakefield, August the 8th, 1627. *On a label, near the head, is inscribed the title of one of his books, viz.* "*Ductor ad Astronomiam et Geographiam, vel Usus Globi,*" *&c. &c. 4to*

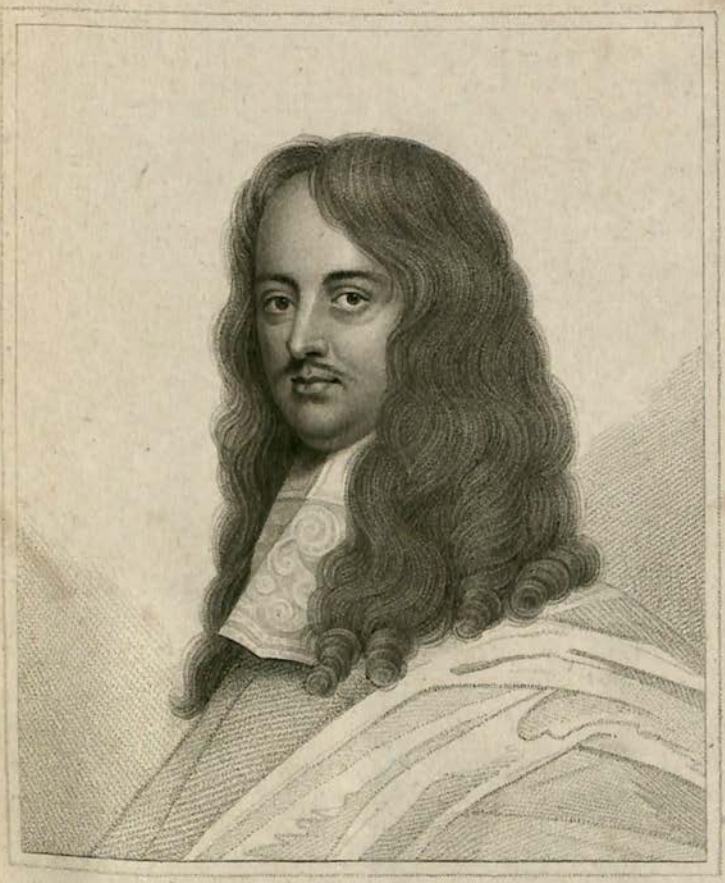
JOSEPH MOXON, &c. *F. H. Van Hove sc. 12mo.*

Joseph Moxon, hydrographer to Charles II. was an excellent practical mathematician. He composed, translated, and published, a great variety of books relative to the sciences. He particularly excelled in geography, and was a great improver of maps, spheres, and globes, the last of which he carried to a higher degree of perfection, than any Englishman had done before him *. Besides his treatises of geography, astronomy, navigation, &c. he published a book of "Mechanick Exercises, or the Doctrines of "Handy-Works," &c. This book, which is in two volumes, quarto, is uncommon. Dr Johnson often quotes him in his Dictionary, as the best authority for the common terms of mechanic arts. There is a pack of astronomical playing-cards invented by him, "teaching any "ordinary capacity, by them, to be acquainted "with all the stars in heaven, to know thr "place, colour, nature, bigness: as also the "poetical reasons for every constellation."— He was living at the sign of the Atlas, in Warwick-lane, 1692 †.

Lord

* William Saunders, a fishmonger, made considerable improvements in this art before Moxon. It was afterwards much improved by Rowley and Senex See the advertisement for Rowley's globes, in the "Spectator," No. 552.

† In the reign of Charles II. a project was set on foot for uniting the Thames and the Severn, by cutting a channel of above forty miles in length; and a bill was, with that view, brought into the house of commons. Moxon drew a map for Mr Matthews to demonstrate that the scheme was practicable. See particulars in Yarranton's "England's Improvement," p. 64.



WILLIAM VISCOUNT BROUNKER,

from a drawing after Sr. Peter Lely. in the Collection of

R. S. Tighe Esq.r

Pub. May 20. 1808. by J. Scott 44 Strand.

Lord BROUNCKER; *a small head, in the frontispiece to Sprat's "History of the Royal Society;" Hollar f.*

There is a portrait of him at Hagley, by Lely. And another, a whole length, at lord Bathurst's, at Cirencester.

William, lord Brouncker, whom bishop Burnet calls a *profound mathematician*, was chancellor to queen Catherine, keeper of her great seal, and one of the commissioners for executing the office of lord high admiral. Few of his writings are extant. His "Experiments of the recoiling of Guns," and his algebraical paper on the squaring of the hyperbola, are well known. He was the first president of the Royal Society; a body of men, who, since their incorporation, have made a much greater progress in true natural knowledge, than had before been made from the beginning of the world. They have carried their researches into every part of the creation, and have still discovered new wonders. Their minute enquiries have been sometimes the subject of ridicule. But the scoffers should consider, that the wings of the butterfly were painted by the same almighty hand that made the sun. *Ob.* 5 April, 1684, *Æt.* 64.

JOHN KERSEY, born at Bodicot, near Banbury, in the county of Oxford, 1616; *Soust p.* 1672, *Faithorne sc. finely engraved. Before his "Algebra;" fol.* 1673.

John Kersey, teacher of the mathematics, was author of "The Elements of mathematical Art, "commonly called Alegra;" folio. This book was allowed, by all judges of its merit, to be the clearest, and most comprensive sys-

tem of the kind, extant in any language. Very honourable mention is made of it in the "Philosophical Transactions *." The work was very much encouraged by Mr John Collins, commonly called attorney-general to the mathematics †. Our author, Kersey, published an improved edition of Wingate's "Arithmetic," and I think an English Dictionary. Quære.

CAPTAIN SAMUEL STURMY, *Æt.* 36, 1669; *b. sh.*

The following book, by this author, was, at least, twice printed, in the reign of Charles II. "The Mariner's Magazine, ſtored with these "mathematical Arts; Navigation, Geometry, "the making and use of divers mathematical in- "ſtruments, the Doctrine of Triangles, sailing by "the Plain Chart, Mercator's Chart, and the Arch "of the great Circle. The Arts of Surveying, "Gauging, Measuring, Gunnery, Aſtronomy, "Dialling, &c. also Tables of Logarithms, and of "the Sun's Declination, Latitude, Longitude of "Places; with an Abridgement of the Laws rela- "ting to the Customs, and Navigation, and a "Compend. of Fortification: by Captain Samuel "Sturmey, the second edition, revised and correct- "ed by John Colson," 1678, folio; with the author's head prefixed. The "Mathesis enucleata," and the "Mathesis juvenilis," both in 8vo. were written by one of the same name. These I have not seen.

Mr

* Vol. viii. p. 6073, 6074.

† See his article in the ſupplement to the "Biographia"

MR PERKINS; *Drapentier sc.*

Perkins was author of a book of navigation, entitled, "The Seaman's Tutor."

VENTERUS MANDEY, *Æt.* 37, (1682); *R. White sc.* 8*vo.*

This person, who was an eminent schoolmaster, was author of "The Marrow of Mea-"suring;" a "Treatise of the Mechanic Pow-"ers;" and a "Universal Mathematical Sy-"nopsis." The first of these, before which is his portrait, has been oftener printed than any of his works.

MARTINUS MASTER, Philom. Cantuariensis, *Æt.* 53; *Gaywood f.* 1660, 12*mo.*

The measuring-wheel, engraved with the head, denotes Master to have been a land-surveyor.

GULIELMUS HUNT, natus est civitate Londini, 1645, &c. *Æt.* 28. *Compasses and sliding rule beneath.*

William Hunt was an officer in the excise, and author of a book of gauging, which, under different shapes, has been several times reprinted. Everard and Coggeshal have adapted the sliding rule to the purposes of gauging, with greater success than Hunt.

"HENRICUS GREENHILL, civi-"tatis Sarum; in mercaturæ et mathematicarum "artium disciplinis tantos supra ætatem progressus "fecit, ut æmulis invidiam, omnibus admiratio-"nem reliquerit. Cujus effigies [pater] fratrem ejus "seniorem Johannem Greenhill, ad vivum deli-"neata, ærique cila (incisa) spectanda hic propo-"nitur;

" nitur; anno ætatis præfat. Henrici vicessimo, " annoque Domini 1667." *A sphere before him, h. sh.*

He was brother to Greenhill the painter, of whom there is some account in the next Class.

NATURALISTS, &c.

ROBERTUS BOYLE, Armiger; *Faithorne ad vivum del. et f. h. sh. fine. There is a copy of this by Diodati, 4to.*

The honourable ROBERT BOYLE; *R. W. (White) sc. Before his " Seraphic Love;" 8vo.*

The honourable ROBERT BOYLE; *copied from the former; M. Vander Gucht sc. Before the " Epi- " tome of his Philosophical Works," by Bolton.*

Robert Boyle, who was born the same year in which lord Bacon died, seems to have inherited the penetrating and inquisitive genius of that illustrious philosopher. We are at a loss which to admire most, his extensive knowledge, or his exalted piety. These excellencies kept pace with each other: but the former never carried him to vanity, nor the latter to enthusiasm. He was himself *The christian virtuoso* which he has described *. Religion never sat more easy upon a man, nor added greater dignity to a character. He particularly applied himself to chymistry; and made such discoveries in that branch of science, as can scarce be credited upon less authority than his own. His doctrine of the weight and spring of the air, a fluid on which our health and our very being depend, gained him all the reputation he deserved. He founded the theological lecture which bears his name. Some

* See his book under that title.

Some of the preachers of it have outdone themselves, in striving to do justice to the piety of the founder †. *Ob.* 30 Dec. 1691, *Æt.* 65.

ROBERT PLOT, LL. D. *a whole length. In the Oxford Almanack for* 1749. *in which there is a view of Magdalen Hall; the figure is the last of the right hand group, next to Edward Leigh, esq. who is represented writing. The print was engraved by Vertue.*

Robert Plot, professor of chymistry, and chief keeper of the Ashmolean Museum, in the university of Oxford, secretary of the Royal Society, Mowbray herald extraordinary, and register of the court of honours, was one of the most learned and eminent philosophers and antiquaries of his age. He is best known to the world as author of the "Natural Histories of "Oxfordshire and Staffordshire;" the first of which was published in 1677, and the latter in 1686. Whatever is visible in the heavens, earth, and waters; whatever is dug out of the ground, whatever is natural or *unnatural*; and whatever is observable in art and science; were the objects of his speculation and enquiry. Various and dissimilar as his matter is, it is in general well connected; and his transitions are easy. His books, indeed, deserve to be called *the natural and artificial Histories* of these counties. He, in the eagerness and rapidity of his various pursuits, took upon trust, and committed to writing, some things, which, upon mature consider-

* As perſonal weight ſeems to have, at leaſt, as powerful an effect upon mankind, in matters of religion, as the weight of reaſon and argument; I would aſk this ſhort queſtion: How many of the freethinkers are required to outweigh a Bacon, a Boyle, and a Newton; and how many of their books the Boylcian lectures?

ation, he must have rejected. Pliny, who wrote what he *believed* to be true, though too often assumed upon the credit of others, has been called *a liar*, because he knew nothing of experimental philosophy; and Dr Plot, because he did not know enough of it. Besides the two capital works above mentioned, he published "Tentamen Philosophicum de Origine Fonti-"um," 1685, 8vo. and several pieces in the "Philosophical Transactions." He died the 30th of April, 1696.

SIR KENELM DIGBY, knight, chancellor to the queen-mother, aged 62. *Near the head, on a shelf, are five books, with the following titles:* "*Plants*;" "*Sympathetic Powder*;" "*Receipts in* "*Cookery*;" "*Receipts in Physic*," &c. "*Sir K. Dig-*"*by of Bodies.*" *T. Cross sc. 12mo.* See the reign of CHARLES I.

JOHN EVELYN, Esq^r. "*Meliora retinete*," &c. *R. Nanteuil del. et sc. large cloak with buttons. Without his name. It is called in the French catalogues of prints,* "*Le petit Milord Anglois.*" *This has been copied twice at least: the copy, by Worlidge, is prefixed to the third edition of his* "*Sculptura*;" *in 8vo. 1759.*

John Evelyn, the English Peiresc, was a gentleman of as universal knowledge as any of his time; and no man was more open and benevolent in the communication of it. He was particularly skilled in gardening, painting, engraving architecture, and medals; upon all which, he has published treatises. His book on the last of these sciences, is deservedly in esteem; but is inferior to that of Mr Obadiah Walker on the same subject. His translation of "An "Idea of the Perfection of Painting," written in

in French by Roland Freart, and printed in 12mo. 1668, is become very scarce. His "Sculp-"tura, or the History and Art of Chalcography, and engravings in Copper," was composed at the particular request of his friend, Mr Robert Boyle, to whom it is dedicated *. But his great work,

* It were to be wiſhed, that we had an improved edition of this book, and that the ſeveral accounts of prints were ranged according to the different ſchools of the painters *. Such an arrangement of the works of various engravers, would be of the ſame uſe in leading the curious to the knowledge of [illegible] branches of painting, as a collection of heads is in introducing them to [illegible] of portrait.—As there is a ſtrong party on the ſide of diſſipation, ignorance [illegible] folly, we ſhould call in auxiliaries of every kind to the aid of ſcience; and thoſe are not the moſt contemptible that mix pleaſure with inſtruction, by feeding the eye and informing the mind at the ſame time. I have already pointed out a method of ranging ſuch prints as may ſerve to illuſtrate the topography and hiſtory of our own country †. I ſhall here add a few more hints, which may be of uſe to ſuch as make general collections; and firſt,

Concerning Engliſh Heads.

The collector ſhould have a conſiderable number of port folios, of volumes of blank paper, of the imperial ſize, bound with guards or ſlips betwixt each leaf, to give room. From the time of Mary, he may allot a volume at leaſt to each reign ‡, and place one or more heads in a leaf. It is uſual to cut off the borders of the prints as far as the plate goes. The manuſcript additions to the inſcriptions may be written on the port folios, or on pieces of paper cut to the ſize of each print. If the heads are placed looſe in the port folios, in order to be occaſionally ſhifted, it will be convenient to faſten the lids with ſtrings before, and at each end.

A Method of ranging a general Collection of Natural Hiſtory.

Claſs I. Quadrupeds; and at the head of theſe the horſe ‖. To this claſs may be ſubjoined prints of hunting, and ſuch dead game as properly belong to it.

Claſs II. Birds; and at the head of them the eagle. Theſe may be followed by prints of fowling, and dead game.

Claſs III. Fiſhes; and at the head of them the whale.

Claſs IV. Serpents; and at the head of them the cockatrice.

* See an account of the ſchools in De Piles's "Lives of the Painters, or before the "Ædes Walpolianæ."

† See the reign of James I. Claſs X. article HOEFNAGLE.

‡ Some reigns, if the collection be large, will require ſeveral volumes.

‖ According to Aldrovandus.

work, is his "Sylva; or a Discourse of Forest-"Trees, and the Propagation of Timber," &c. which was the first book that was published by order of the Royal Society *. He tells us, in the second edition of that valuable work, that it had been the occasion of planting two millions of timber trees. The author, who resided chiefly at Says Court, near Deptford, had one of the finest gardens in the kingdom, and was one of the best and happiest men in it. He lived to a good, but not an useless old age, and long enjoyed the shade of those flourishing trees which himself had planted. *Ob.* 27 Feb. 1705-6, *Æt.* 86. See Class X.

JACOB BOBART the Elder; *D. Loggan del. M. Burghers sc. The print, which is a quarto of the larger size, is better engraved than any portrait by Burghers that I have seen. It is extremely scarce. Beneath the head, which is dated* 1675, *is this distich:*

"Thou German Prince of Plants, each year to
"thee
"Thousands of Subjects grant a Subsidy."

Jacob

Claſs V. Inſects; and at the head of them the ſcorpion †.
Claſs VI. Vegetables; to which may be added fruit and flower pieces.
Claſs VII. Shells, and other inanimate marine productions ‡.
Claſs VIII. Foſſils and minerals.—Such as are of an anomalous kind, are reducible to their kindred ſpecies ||.
Roman antiquities may be ranged according to the method of Mountfaucon; and mixed ſubjects may be diſpoſed alphabetically.
* "Letters of Abraham Hill," &c. p. 198.

† Some place the ſcorpion among the inſects, and others among the ſerpents. See Dr Newton's "Milton," 4to. vol. ii. p. 253, notes.
‡ Corals and corallines ſhould be placed in the claſs of vegetables, according to Tournefort, &c. but Mr Ellis has written an eſſay to prove, that the latter are produced and inhabited by the marine polypes.
|| This method was projected by the author before he knew any thing of Linnæus, to whoſe works the reader is referred for the beſt arrangement of every kind of natural productions.

Jacob Babart, a German, whom Dr Plot styles *an excellent gardener and botanist*, was, by the earl of Danby, founder of the Physic-garden at Oxford, appointed the first keeper of it. He was author of "Catalogus Plantarum Horti "Medici Oxoniensis, scil. Latino-Anglicus et "Anglico-Latinus," Oxon. 1648, 8vo. One singularity I have heard of him from a gentleman of unquestionable veracity, that on rejoicing days, he used to have his beard tagged with silver. The same gentleman informed me, that there is a portrait of him in the possession of one of the corporation at Woodstock. He died the 4th of February, 1679, in the 81st year of his age. He had two sons, Tillemant and Jacob, who both belonged to the Physic-garden. It appears that the latter succeeded him in his office *.

ROBERT TURNER, &c. 8vo.

ROBERTUS TURNER, nat. Holshott, &c. *a head in a small round; underneath are two men, who seem to be setting the collar-bone of a third. The print is before*

* Dr Zachary Grey, in his notes upon "Hudibras," vol. i. p. 125, gives us the following anecdote of Jacob Bobart the ſon. He ſays: "Mr Smith, of "Bedford, obſerves to me, on the word *dragon*, as follows. Mr Jacob Bo-"bart, botany profeſſor ‡ of Oxford, did, about 40 years ago, find a dead rat "in the phyſic-garden, which he made to reſemble the common picture of "dragons, by altering its head and tail, and thruſting in taper ſharp ſticks, "which diſtended the ſkin on each ſide till it mimicked wings. He "let it dry as hard as poſſible. The learned immediately pronounced it a "dragon; and one of them ſent an accurate deſcription of it to Dr Maglia-"bechi, librarian to the grand duke of Tuſcany; ſeveral fine copies of verſes "were wrote on ſo rare a ſubject; but at laſt Mr Bobart owned the cheat; "however, it was looked upon as a maſter-piece of art; and, as ſuch, depo-"ſited in the Muſeum, or Anatomy School, where I ſaw it ſome years after."

‡ I much queſtion his being botany profeſſor, which office has ſometimes been confounded with that of the keeper of the phyſic-garden. See Wood's "Faſti," ii. p. 109, 178,

before his translation of Friar Moultron's "Complete "Bone-Setter."

This person was author of an Herbal, written much in the same manner with that of Culpepper, and published in Octavo, 1664. It is entitled, "BOTANOAOΓIA, the British Physician, or the Nature and Virtue of English Plants." He calls himself in the title, Botanolog. Stud. His head is prefixed to this book. Robert Lovell was contemporary with Turner, and a botanist of superior note. He was author of "ΠAMBOTANOAOΓIA, sive Enchiridion Botanicum, or a Compleat Herbal." The second edition of it was printed in 12mo. 1665 *. Morison, Plukenet, and Ray, were very eminent for botany in this reign.

SAMUEL GILBERT; florist; *R. White sc.* (1682); 12*mo.*

Samuel Gilbert was author of "The Florist's "Vade Mecum, being a choice Compendium of whatever is worthy Notice that hath "been extant for the Propagation, raising, "planting, encreasing, and preserving the "rarest flowers and plants," &c. the third edition of which was printed in the reign of Anne. He was son-in-law to Rea, the publisher, or rather author, of the "Flora." This part of gardening has been greatly improved since Gilbert's time. Miller, in his "Gardener's Dictionary," and Dr Hill, in his "Eden," have written copiously on the cultivation of flowers. Bradley has also written on this subject.

JOHAN-

* At page 514 is an index, which may be useful to such as would know the ſtate of botany at this time.

JOHANNES PETTUS, eques auratus: "Hic tacens, illic scribens; alibi loquens, agens, patiens:" *Æt.* 57, *W. Sherwin sc. h. sh.*

SIR JOHN PETTUS, of Suffolk, knt. one of the deputy-governors of the mines-royal, &c. *Æt.* 70, 168½; *R. White sc. h. sh.*

There is a portrait of him, at lord Sandys's, at Ombersly, in Worcestershire.

Sir John Pettus, of Cheston-hall, in Suffolk, was member of parliament for Dunwich, in that county, in the reign of Charles II. He was author of "Fodinæ Regales; or the History, Laws, and places of the chief Mines and Mineral Works in England and Wales, and the English Pale in Ireland; and also of the Mint and Money; with a Clavis, explaining some difficult Words relating to Mines," &c. Lond. 1670; fol. He was also author of "England's Independency on the Papal Power," &c. Lond. 1674; 4to. "Volatiles from the History of Adam and Eve," printed at London the same year, 8vo. "Of the constitution of Parliaments," Lond. 1680, 8vo. and of "Fleta Minor, or the Laws of Art and Nature, in knowing, judging, assaying, fining, refining, and enlarging the Bodies of confined Metals; in two Parts; translated from the German of Lazarus Ereckens, Assay-Master-General of the Empire of Germany;" 1683, fol. He gave it the title of "Fleta Minor," because he translated it in the Fleet. His head is prefixed to this book.

MIS-

MISCELLANEOUS AUTHORS.

THOMAS HOBBES, *nobilis Anglus.*

THOMAS HOBBES, Malmsburiensis; *three verses from Juvenal, 8vo.*

THOMAS HOBBES; *a small oval; in the title to his "Homer;" 1677.*

THOMAS HOBBES, *Æt. 76; Faithorne sc. Round the oval are these words, "En quam modice habitat "Philosophia;" 4to. I have seen this before his Latin Works, in 8vo.*

THOMAS HOBBES, *Æt. 76; Clarke sc. copied from Faithorne.*

THOMAS HOBBES, *Æt. 92* *; *Hollar f. h. sh.* †

There is a head of him before his "Memorable Sayings."

His portrait, said to have been painted by Dobson, is at the Grange in Hampshire.

Soon after the Restoration, Cooper the celebrated limner is said to have been employed to draw his portrait for the king, who kept it in his closet. But Sorbiere tells us, that "his majesty shewed "him a copper cut of his picture, in his closet "of natural and mechanical curiosities, and asked "him if he knew the face ‡?" The print here spoken of was doubtless that engraved by Faithorne, as

* This date was afterwards added. Hobbes was not so old when the plate was engraved.

† Hollar, in a letter addressed to Mr Aubrey, which is now in Ashmole's Museum, tells him, "that he shewed this print to some of his acquaintance, who said "it was very like; but Stent, says he, has deceived me, and maketh demur to "have it of me, as that at this present my labour seemeth to be lost; for it "lieth by me." This appears to have been with a view of beating down the price. Stent was a printseller, and is well known to have greatly undervalued the labours of Hollar.

‡ Sorbiere's "Voyage to England," p. 39.

as that by Hollar was done several years after the death of Sorbiere. The other heads of him appear to be copies from these two. Mr Wood informs us, that his picture was in such esteem in France, that the virtuosi of that country *came as it were on pilgrimages to see it.*

Thomas Hobbes, a man of much learning, more thinking, and not a little knowledge of the world, was one of the most celebrated and admired authors of his age. His style is incomparably better than that of any other writer in the reign of Charles I. and was, for its uncommon strength and purity, scarcely equalled in the succeeding reign. He has, in translation, done Thucydides as much justice as he has done injury to Homer: but he looked upon himself as born for much greater things than treading in the footsteps of his predecessors. He was for striking out new paths in science, government, and religion; and for removing the landmarks of former ages. His ethics have a strong tendency to corrupt our morals, and his politics to destroy that liberty which is the birth-right of every human creature. He is commonly represented as a sceptic in religion, and a dogmatist in philosophy; but he was a dogmatist in both. The main principles of his "Leviathan" are as little founded in moral or evangelical truth, as the rules he laid down for squaring the circle are in the mathematical demonstration. His book on human Nature is esteemed the best of his works. *Ob.* 4 Dec. 1679, *Æt.* 92 †.

Sir

† It is well known that Hobbes was much pleased with the following epitaph, which was made for him a considerable time before his death:

THIS IS THE PHILOSOPHER'S STONE.

Dr.

CHARLES II. CLASS IX.

SIR WILLIAM TEMPLE; *P. Lely p. J. Houbraken sc. In the Collection of John Temple, Esq. Illust. Head.*

The three Graces are represented in the ornaments belonging to this portrait *.

Few authors have been more read, or more justly admired, than Sir William Temple. He displays his great knowledge of books and men in an elegant, easy, and negligent style, much like the language of genteel conversation. His vanity often prompts him to speak of himself; but he and Montaigne are never more pleasing than when they dwell on that difficult subject. It is a happy circumstance for his readers, that so polite and learned a writer was also a vain one: they are great gainers by his foible. He is sometimes inaccurate; but his inaccuracies escape us unseen, or are very little attended to. We can easily forgive a little incorrectness of drawing in the paintings of a Correggio, when there is so much beauty and grace to atone for it ‡. *Ob.* Jan. 1698, *Æt.* 70. See Class V.

Monsieur

Dr Fuller, who was a punſter, would doubtleſs have been pleaſed with the next:

HERE LIES FULLER'S EARTH:

But this was made after his deceaſe. Both are ſo much in the ſame ſtyle as to render it probable that they were by the ſame hand.

* "He was (ſays Mr Melmoth) the firſt of our proſe authors who introduced a graceful manner into our language."

‡ As we are apt implicitly to adopt, and tenaciously to retain the errors of great authors, it ſhould be obſerved here, that Sir William Temple, at p. 249 of his "Introduction to the Hiſtory of England," ſpeaks of the abolition of the trial of camp-fight, or duel, by William the Conqueror. This is a great miſtake; for he introduced it, as appears in the Gloſſary to Kennet's "Parochial Antiquities," under the article BELLUM DUELLUM. See what Nicolson, in his "English Hiſtorical Library," ſays of Temple's Introduction to our national hiſtory.

Monsieur S^t^ EVREMOND. His portrait belongs to the reign of William III.

ALGERNOON SIDNEY, or (SYDNEY), *in armour, looking to the right; 4to. mezz.*

ALGERNOON SIDNEY, Esq. *J. Smith exc. 4to.*

ALGERNOON SIDNEY, *in armour; oval.*

AGERNOON SIDNEY, *with his motto.*

————" Manus hæc inimica tyrannis
" Ense petit placida sub libertate quietem."

Before his "Discourses on Government;" folio.

ALGERNOON SIDNEY; *Picart sculp. dir.* 1724; *4to.*

ALGERNOON SIDNEY; *beheaded,* 1683; *Savage sc. In the same plate with seven others; large h. sh.*

ALGERNOON SIDNEY, Esq. *Æt.* 70, (61), 1682, (1683); *oval; mourning achievement; h. sh.*

Algernon Sidney, who saw and deplored the abuses of regal power, wrote much, and, as some think, much to the purpose, for republican government. He did not only write from his judgment, he also wrote from his heart; and has informed his reader of what he felt, as well as what he knew. He was so far from thinking resistance unlawful, that he actually entered into cabals for restraining the exorbitances of the crown. He was tried and condemned for conspiring the death of the king, by a packed jury and an infamous judge *. Only one witness appeared against him, but his papers on government were deemed equivalent to another. He had in these asserted, that power is delegated from the people to the prince, and that he is accountable to them for the abuse of it. This was not only looked upon as treason, but blasphemy against the *vicegerents* of the

* Jefferies.

the great Governor of the world. Though he was haughty and overbearing in his behaviour, perhaps none in this reign died more lamented, except the good and popular lord Ruſſel. He was regarded as the second martyr to patriotism. He was executed Dec. 7, 1683. See the INTERREGNUM, Class V.

JAMES HARRINGTON, Esq. author of "The Commonwealth of Oceana." See the INTERREGNUM, Class IX.

GEORGE, duke of Albemarle, author of "Obſervations on military and political Affairs." See Class II.

MARTIN CLIFFORD; *M. Vandergucht ſc. In the octavo edition of Cowley's Works.*

Martin Clifford, master of the Charter-house, was a man of parts, and a polite scholar; and lived in great intimacy with most of the wits of this reign. Dr Sprat has dedicated to him his "Life of Cowley," who was their common friend. He was author of a "Treatise on Human Reason †," and was one of those who were said to have a hand in "The Rehearsal," to which these verses in the "Session of the Poets" allude:

"In-

† This treatiſe, which occaſioned the publication of ſeveral pamphlets, came forth in May, 1674. "It happened that Dr B. Laney, biſhop of Ely, dined "with many perſons of quality, in October following, in the Charter-houſe; "and whether he then knew that Mart. Clifford, the maſter, was author of it, "is uncertain. However, he being then aſked what he thought of that "book, anſwered, that *'twas no matter if all the copies were burnt, and the au-* "*thor with them*; knowing, by what he had read in the book, that the author "makes every man's private fancy judge of religion, which the Roman Ca-"tholics have for theſe hundred years caſt upon proteſtantiſm ‖."

‖ "Athen. Oxon." ii. col. 521. It was reprinted in "Phœnix," 8vo. No. xxx.

Mr. Martin Clifford.

" Intelligence was brought, the court being sat,
" That a play tripartite was very near made,
" Where malicious Matt. Clifford, and spiritual
" Sprat,
" Were join'd with their duke, a peer of the
" trade,"

He is here and elsewhere called Matt. Clifford; but his name was undoubtedly Martin *.

HADRIANUS BEVERLANDUS, *Æt.* 26; *J. D. Vois p. J. V. Munnikhuyse sc. h. sh.*

ADRIAN BEVERLAND and his wife, (or mistress); *C. D. Vois Lugd. p. Becket exc. h. sh. mezz.*

HADRIANUS BEVERLAND; inscribed, " Viro peril-
" lustri Hadriano Beverlando, numismatum, insec-
" tarum cochlearum, picturarum rariorum, vindici,
" statori. Hanc tab. a Sim. du Bois delin. L. M.
" Q. C." *J. Becket f. monument, statues, pyramids, &c. large h. sh.*

ADRIAN BEVERLAND and his mistress; *inscribed,* " Peccatum Originale," *h. sh. mezz.*

I have seen the name of John, earl of Rochester, on this print.

There is a portrait of Beverland, by Kneller, in the Picture Gallery at Oxford.

Mr Wood mentions this author, but none of his works; which, together with his name, deserve to sink into oblivion. He was a native of Zealand, and is said to have been banished from his country for publishing obscene and profane books. His style was so good, that what was said of Petronius has been applied to him; " that he is *scriptor purissimæ impuritatis.*" He was author of the following pieces: " De

* See Wood, vol ii. col. 804.

" Peccato Originali: In Horto Hesperidum, " Typis Adami et Evæ, Terræ Fil." 1670; 8vo. This has been reprinted. " Problema " Paradoxum, de Spiritu Sancto;" 1678; 8vo. " De stolatæ Virginitatis Jure;" L. Bat, 1680; 8vo. " De Fornicatione cavenda, Admonitio;" 1698; 8vo. " De Prostibulis Veterum." His books are uncommon: several of them were sold at Dr Mead's sale. *. See more of him in " Dissertatio de Libris combustis," in " Schel- " hornii Amoenitates Literariæ," Francof. et Lips. † 1727; 8vo. tom. vii. p. 168; and in John Albert Fabricius's " Centuria Plagiario- " rum," at p. 84, of his " Opuscula."

JOHN NORTON; *a youth, or rather boy, in a round cap or bonnet. Under the print, which is the frontispiece to his book, is a Latin and English distich. W. Sherwin sc.* 8*vo.*

John Norton published a book, entitled, " The Scholar's Vade Mecum, or the serious " Student's solid and silent Tutor; being a " Translation of Marcus Antoninus Flaminius " out of Latin into English with *some* few Al- " terations therein, by VAIE of Essay. As also " *certain idiomatologic* and *philologic Annotations* " on the said Author," 1674, 8vo. He, at the end of his *Latin* Dedication †, styles himself Johanniculus Nortonulus, ortu Londinensis. His principal aim in this work was to introduce a new mode of spelling, founded upon derivation, of which the following words are a specimen; aer for air; aql, rather than eagle, from aquila; deie, deis, deily, from dies; feith for faith, from fides: pather for father, from pater; paur for poor, from pauper: inimie for enemy, from inimicus; hol for whole, from

* Vide " Bibliotheca Meadiana," p. 5. † Page 130.

from ὅλος; nome for name, from nomen. It appears from this short specimen, that Norton, though enterprising and ingenius *, had not attained that maturity of judgment and competency of learning which is necessary for the reformation of a language; an attempt which is far above a boy, and has ever been thought a work of too arduous and delicate a nature for any one man †.

SIR JAMES TURNER wrote on the art of war. See the Class of Soldiers.

There is some account of several musicians, and others, who were authors, in the Class of Artists.

SIR JOSUAH CHILD, a judicious writer on trade. His portrait belongs to the reign of William III.

CAREW REYNELL, Esq. *Faithorne sc. h. sh.*

* Several copies of verſes, which are prefixed to his book, were ſent him upon the occaſion.

† Sheridan, at p. 373 of his "Britiſh Education," publiſhed in 1756, ſays, "We have ſtronger reaſons than ever, *at this very juncture*, to take care that "our language be not wholly deſtroyed. One ariſes from a new-fangled cuſ- "tom, introduced by ſome late authors, of ſpelling words differently from "their wiſer predeceſſors, and, out of a poor ambition of ſhewing their learn- "ing, omitting and changing ſeveral letters, under pretence of pointing out "their derivation. But theſe gentlemen do not conſider that moſt of theſe "letters, which ſeem uſeleſs to them upon paper, or improper, are of the utmoſt "conſequence to point out and aſcertain the pronounciation of words, which "is already in too precarious a ſtate; ſo that if this cuſtom ſhould continue "to increaſe, according to the caprice of every new writer, for a century "more, the beſt authors we have, will by that time appear as obſolete, and as "difficult to be read and underſtood, as Chaucer is at this day." The ſame author proceeds next to cenſure the "pernicious cuſtom," as he calls it, of "throwing the accent as far back in our poly-ſyllables as poſſible." He next ſpeaks in very high and juſt terms of Dr Johnſon's "Dictionary."

This gentleman was author of the following book, which gained him a very considerable reputation: The true English Interest: or an Account " of the chief national improvements, in some po- " litical Observations, demonstrating an infallible " Advance of this Nation to infinite Wealth and " Greatness, Trade and Populacy; with Employ- " ment and Preferment for all Persons;" 8vo. 1674. See a more particular account of this work in the " Philosophical Transactions," vol. ix *.

ANDREW SNAPE, *inscribed*, " *Effigies Author-* " *is Æt.* 38, 1682." *R. White del. et sc. h. sh.*

Andrew Snape was serjeant-farrier to Charles " II. and author of " The Anatomy of a Horse," &c. which has been several times printed in folio, with a considerable number of copper-plates. His portrait is prefixed to this book. He was father of Dr Andrew Snape, principal master of Eton school, who distinguished himself in the Bangorian controversy. I find, from a manuscript note under this head in the Pepysian Collection, that one of the family of Snape has been serjeant-farrier to the king for three hundred years past.

Before " *The complete Horseman and expert Farrier*," *by* THOMAS DE GREY, Esq. 1670; *is*

* Andrew Yarranton, who had been bred a mercer, and was sometime a soldier in the civil war, published a book on a similar subject with this of Reynell. It is entitled, " England's Improvement by Sea and Land," &c. 1677; 4to. It contains several things well worth the Reader's notice. The author, who has given some account of himself at p. 193, was a very noted projector, and met with great encouragement from several persons of distinction. Roger Coke, esq. was author of " A discourse of Trade," which is much commended by Yarranton. J. Gee's book on Trade and Navigation is in good esteem.

is an anonymous equestrian figure, which was probably intended for his portrait.

STEPHANUS MONTEAGE, mercator Londini, 1675; *E. le Davis f. 4to.*

Stephen Monteage helped greatly to bring into use the excellent method of keeping accounts by way of debtor and creditor; by which a man clearly sees what he gets or loses by *every article* of trade in which he is concerned. His head is prefixed to his "Debtor and Creditor made "easy," 1675; 4to.

JOHANNES MAYNE, philo. accompt. *M. Marlow sc.*

This person was author of a book entitled, "Clavis Commercialis," 1674, 8vo. before which is his portrait. He was also author of a "Treatise of Arithmetic," 1675, 8vo. in which he tells the reader, that the part which treats of the measuring of solids, namely, the prismoid, the cylindroid, &c. is *wholly new*, and never before made public. The author, who taught school in Southwark, whether he were the inventor, which he seems to have been, or only the improver of this branch of the mathematics, deserves to be rescued from oblivion.

EDWARD COCKER, an eminent arithmetician, See the next Class. See also the INTERREGNUM, Class X.

NOAH BRIDGES; *four English verses, subscribed, G. W. (George Wither); neatly engraved by Faithorne.*

Noah Bridges was author of "Lux Mercato-"ria: Arithmetic natural and decimal, digest-

" ed into a more easy and exact Method for re-
" solving the most practical and useful Ques-
" tions, than have been yet published;" Lond. 1661. His head is before this book. See the division of the Writing-masters in the Interregnum.

JAMES HODDER, writing-master; *Gaywood f. six verses; 12mo.*

" He that more of thine excellence would
" know," &c.

This has been copied.

James Hodder was author of two treatise of arithmetic; the one vulgar, and the other decimal. The former of these was in so easy a method, that, in a few years, it became the most general book of the kind ever published. The twelfth edition, revised by More, who was usher and successor to Hodder, was printed in 1678. See the division of Writing-masters in the next Class.

CHAMBERLAINE; *holding a pen; shoulder-knot; 8vo.*

" Ingenuous* Chamberlaine, brave soul, see here
" In his effigies. He makes appear
" That can't withstand his wisdom, pains, and
" skill,
" Which puzzled ages past. Numbers now will
" Triumph in their fam'd patron Chamberlaine,
" Whose art 'yond all, makes things abstruse most
" plain."

W. Binneman sc. 8vo.

The *rhyme* under this head is so very *wicked*, that I could not transcribe it with a safe conscience.

* Sic Orig.

C3183

his Grace the Duke of
PHILITE Society of London,
and Archer of the last
Institution of that Society,
their Obd.t Hum.le

Leeds President.
This Portrait of SIR WILL.M
Century, from an Original
is Respectfully Inscribe
Servants. J.& E.Hall

London. Pub.d by F.& S. Harding, Pall Mall 21 May 1793

ence. It is inserted, because I have no other account of the person. He seems to have been author of a book of arithmetic, to which the print was a frontispiece.

SIR WILLIAM WOOD, marshall to the regiment of archers; *long beard; 4to. mezz.*

I never saw this print but in Mr Pepys's collection. Maitland tells us, in his "History of "London," that the title of *Sir* was given to William Wood as a compliment of his brethren archers by way of pre-eminence for his dexterity in shooting. He was author of a book with the following title: "The Bowman's Glory; "or Archery revived, giving an Account of "the many signal Favours vouchsafed to Archers and Archery, by King Henry VIII. "James and Charles I. &c. by William Wood," 1682†. He lies buried in the church of St James Clerkenwell. This is part of his epitaph:

"Sir William Wood lies very near this stone,
"In's time, of archery excell'd by none:
"Few were his equals; and this noble art
"Hath suffered now in the most tender part," &c.

Ob. Sep. 4, 1691. *Æt.* 82.

ASTROLOGERS, &c.

WILLIAM LILLY, student in astrology; *T. Cross sc. small. The head now before me is in the title to his Almanack for the year* 1678.

Lilly's Almanack, which maintained its reputation for a long course of years, seems to have been one of those books which were

† The reader may see more concerning archery in Ascham's "Toxophilus."

thought *necessary for all families.* I can easily imagine that the author scarce ever went into the house of a mechanic where he did not see it lying upon the same shelf with "The Prac-"tice of Piety," and the "Whole Duty of "Man."

SIR GEORGE WHARTON, kn^t. and bar^t. *Æt.* 46; *D. Loggan ad vivum sc.* 8*vo.*

GEORGIUS WHARTONUS, &c. *Before his Works, published by Gadbury;* 1683; 8*vo.* See the INTERREGNUM.

JOHN GADBURY; *oval; engraved in an astrological scheme, probably by Faithorne; sm.* 4*to.*

JOHANNES GADBURIUS, &c. *oval; astrological scheme underneath; h. sh.*

JOHN GADBURY, *Sherwin sc.*

JOHANNES GADBURIUS; &c. *Savage sc.* 12*mo.* See the INTERREGNUM.

JOHANNES PARTRIDGE, *Æt.* 35; *R. White sc. Before his "Astrological Vade Mecum,"* 1679; 12*mo.*

As Partridge was so unfortunate as to be the butt of a celebrated wit in the reign of Anne, the ridiculous part of his character, or rather the ridicule that was thrown upon him, will be remembered when the rest of his personal history is forgotten. Mr John Aubrey informs us, that when he had learned to read, *and a little to write,* he was bound apprentice to a shoemaker; and that he followed this occupation. When he was eighteen years of age, he found means to procure a Lilye's Grammar, a Gouldman's Dictionary, Ovid's Metamorphosis, and a Latin Bible; and, by the help of these books, he acquired Latin enough to read the works of astrological authors in that language. He

He next applied himself to the study of Greek and Hebrew. He also studied physic; but was, saith my author, a shoemaker in Covent-garden in 1680. I find that he was sworn physician to Charles II. not long after; as he is styled *Physician to his Majesty* in the title to his translation of Hadrianus a Mynsicht's Treasury of Physic;" 1682. Mr Aubrey has given us the following list of his works, which he has carried down to the year above-mentioned. "A Hebrew Calendar," 1678; "Vade Mecum," 1679; "Ecclesilegia, an Almanack," 1679; another with the same title, for 1680; "The King of France's Nativity;" "A Discourse of two Moons;" "Mercurius Cæ-" lestis," an Almanack for 1681; "Prodromus, a "Discourse of the Conjunction of Saturn and "Mars *." He was also author of "The Black "Life of John Gadbury †," &c. He lies buried in the church-yard of Mortlake in Surrey. The following inscription is engraved on his tomb:

Johannes Partridge Astrologus,
et Medicinæ Doctor:
natus est apud East Sheen,
in Comitatu Surry,
18. Die Januarii, Anno 1644,
et mortuus est Londini,
24. Die Junii, Anno 1715.
Medicinam fecit duobus Regibus,
unique Reginæ; Carolo scilicet secundo,
Willielmo tertio, Reginæque Mariæ.
creatus Medicinæ Doctor,
Lugduni Batavorum ||.

HEN-

* MS. in Muſ. Aſhmol.

† It is obſervable, that almoſt all the noted aſtrologers ſpoke of each other as rogues and impoſtors.

|| In the "Miſcellanea Lipſienſia," tom. ii. p. 763, in the Liſt of Perſons

HENRICUS COLEY, philomath. nat. civitat. Oxon. *Octobris* 18, 1633, *Æt.* 35, 1668; *a celestical globe at his elbow.*

HENRY COLEY; *an anonymous head, in a plain neckcloth, with the signs of the zodiac about it. I take this head, which is well engraved, to be the same which is mentioned by Mr Walpole, at p.* 108 *of his "Catalogue of Engravers," 2d edit. under the article of* ROBERT WHITE. *There is an octavo print of him, different from this, with White's name to it.*

Mr Wood informs us, that Coley was a tailor by trade, and the adopted son of Lilly *, who made him a present of the thirty-sixth impression of his "Ephemeris." This was continued by the *son* for many years:

—"Sequiturque patrem non passibus æquis."

His principal work is his "Key to the whole "Art of Astrology;" of which there is an improved edition, called, "A Key to the whole "Art of Astrology new filed." He took care to inform the world that he lived in Baldwin's Court, Gray's-Inn-Lane, over against the Hole in the Wall, where he was much resorted to as an astrologer a fortune-teller, and a caster of urine.

JOHANNES MIDDLETON, Philomath; *a head in an octogon frame, over which are the sun, moon, and stars.*

This mean-looking figure appears more like a country fellow who comes to have his fortune told,

* one who died in 1715, is the following article, under this title, "Ex Ordine "Philosophorum, Joannes Partridge, Astronomus et Astrologus, in Anglia "*famigeratissimus*, Londini Mense Junio (scil. obit.)

The custom of adopting sons had long obtained among astrologers and chymists. It has been mentioned before, under the article of BLAGRAVE.

told, than an astrologer and fortune-teller. He was, however, the author of a book of astrology, published in 1679, 8vo. to which is prefixed his head.

RICHARDUS SAUNDERS, student in physic and astrology, 1677; *a book in his right hand; his left on a celestial globe.*

There are two other portraits of him, each of which has an epigram of six verses affixed to it: one of them was engraved by Cross. I think they belong to the Interregnum.

Richard Saunders was author of "The Astrological Judgment and Practice of Physick, deduced from the Position of the Heavens at the Decumbiture of the sick Person: wherein the fundamental Grounds thereof are most clearly displayed and laid open: shewing, by *an universal Method*, not only the Cause, but the Cure and End of all Manner of Diseases incident to human Bodies, &c. being the thirty years Practice and Experience of Richard Saunders, Student in Physick and Astrology;" 1677; 4to. His portrait is before this book. He was also author of a folio on physiognomy, chiromancy, moles, dreams, &c. of which various extracts and abridgments have been made, and sold by the hawkers. Physiognomy and chiromancy were more respected in the reign of Charles II. than they have been since: they were then regarded as next in dignity to their sister Astrology *.

JO-

* Mr Evelyn has in his "Numiſmata," given us a long chapter upon phyſiognomy. The firſt book of chiromancy ever printed in England was publiſhed by George Wharton, in 1652, octavo, and dedicated to Mr Aſhmole. It is a tranſlation from the Latin of John Rothman, M. D.

CHARLES II. CLASS IX.

JOHANNES HEYDON, eques, &c. *Nat.* 1629; *T. Cross sc. Before his* "*Holy Guide*" 1662; 12*mo.*

The author had no right to the title of eques.

JOHANNES HEYDON, &c. *Sherwin sc.* 12*mo.*

JOHANNES HEYDON, *a small bust, with ornaments, neatly engraved; over the head is this inscription, in a label;* "Heydon's † Way to Happiness, in Nature, "Reason, and Philosophy;" 8*vo.*

John Heydon, who sometimes assumed the name of Eugenius Theodictatus, was a great pretender to skill in the Rosicrucian philosophy and the celestial sciences. There is something truly original in his books; and he appears to have far outcanted all the rest of his brethren. His chymical and astrological works are numerous: but I shall pass over that in which he has made "A disco-"very of the true Cœlum Terræ," and that which contains "The occult Power of the Angels or As-"tronomy in the Telesmatical * Sculptures of the "Persians and Egyptians;" and several others equally extraordinary; and transcribe only two of their titles, namely, "The English Physicians "Guide; or the holy Guide; leading the Way to "know all Things past, present, and to come; to "resolve all Manner of Questions, cure all Dis-"eases; leading the Way to Virtue, Art, and "Nature, and to the golden Treasures of Nature "by Transmutation; with the Rosie Cross un-"covered, and the Places, Temples, holy Hous-"es, Castles, and invisible Mountains of the "Brethren discovered and communicated to the

† His name was sometimes written Haydon.

* Heydon, if he meant any thing by this word, meant *talismanical.*

Vera et viva Effigies Johañis Heydon
Equitis φιλουραυ 8 Nat. 1629 Die 24 Sept. 10:
ℳ. M. Gaudet patientia duris.

Pub Aug.1. 1800 by W.Richardson N.31 Strand

Magnifico Smokentissimo Custardissimo Astrologissimo Gunhimanussimo Rabbinissimo Viro IACKO ADAMS *de Clerkenwell Greeno hanc lovelissiman sui Picturam*

Hobbedeboody pinxit et ✕ ☙ *scratchabat*

"the World, for the full Satisfaction of Philo-
"sophers, Alchymists, &c. all in six Books, with
"a small Chymical dictionary;" Lond. 1662; 8vo.
"Hammeguleh Hampanneah; or the Rosie Cru-
"cian Crown †, set with seven Angels, seven
"Planets, seven Genii, twelve Signs, twelve Ideas,
"sixteen Figures; and their occult Powers upon
"the seven Metals, and their miraculous Virtues
"in Medicines; with the perfect and full Disco-
"very of the Pantarva and Elexirs of Metals, pre-
"pared to cure Diseases: whereunto is added El-
"hauareuna presorio, Regio Lucis et Psonthon;"
Lond. 1665; 8vo.—The author, who has given us the outlines of his character in the title-pages of his books, was much resorted to by the duke of Buckingham; who, like the *godless regent*, mentioned by Mr Pope, was much infatuated with judicial astrology. He employed Heydon to calculate the king's and his own nativity; and was assured that his stars had promised him great things. He was also employed by the duke in some treasonable and seditious practices, for which he was sent to the Tower; where he was more honourably lodged than he had ever been before *. He lost much of his former reputation, by telling Richard Cromwell and Thurloe, who went to him disguised like cavaliers, that Oliver would infallibly be hanged by a certain time, which he outlived several years. He married the widow of Nicholas Culpepper, and succeeded to much of his business.

JOHN

† This title is taken from the second book.

* "There was a poor fellow, says lord Clarendon, who had a poorer lodg-
"ing, about Tower Hill, and professed skill in horoscopes; to whom the duke
"often repaired in disguise, &c." This poor fellow, as appears from Carte's "Life of the Duke of Ormond," was Heydon. See the "Contin. of Lord "Clarendon's Life" p. 816.

JOHN, *commonly called* JACK ADAMS *; *in a fantastic dress, with a tobacco-pipe at his girdle, standing at a table, on which lie a horn-book and Poor Robin's Almanack. On one shelf is a single row of books; and on another several boys play-things, particularly tops, marbles, and a small drum. Before him is a man genteelly dressed, presenting five pieces; from his mouth proceeds a label thus inscribed:* " Is " she a princess?" *This is meant for Carleton, who married the pretended German princess. Behind him is a ragged flatternly woman, who has also a label at her mouth, with these words:* " Sir, can you tell " my fortune?" *At the bottom is a satirical inscription in barbarous Latin, or rather English with Latin terminations, addressed to Adams, who is styled* " Jacko Cunningmanissimo, &c. &c. *This print, which I never saw but in Mr Bull's collection *, and have therefore minutely described it, is an octavo, engraved much in the manner of Sherwin.*

Jack Adams, professor of the celestial sciences at Clerkenwell-Green, was a blind buzzard that pretended to have the eyes of an eagle. He was chiefly employed in horary questions, relative to love and marriage, and knew, upon proper occasions, how to sooth the passions and flatter the expectations of those who consulted him as a man might have had much better fortune from him for five guineas than for the same number of ſhillings. He affected a singular dress, and cast his horoscopes with great solemnity. When he failed in his predictions, he declared that the stars did not absolutely force, but powerfully incline; and threw the blame upon wayward and perverse fate: he maintained that their tendency was intrinsically

* This print may be placed here, or in the twelfth Claſs.

† This judicious and fine collection was very lately purchaſed by lord Mountſtuart, who has greatly improved and enlarged it.

cally right, when they intimated such things as were never verified; and that they were only wrong, as the *hand* of a clock made by a skilful workman, when it is moved forward or backward by any external and superior force. He assumed the character of a learned and *cunning man*; but was no otherwise cunning, than as he knew how to over-reach those credulous mortals who were as willing to be cheated as he was to cheat them, and who relied implicitly upon his art ‡.

WILLIAMS WILLIAMS, alias WILLISUM. See the INTERREGNUM.

THOMAS LISTER. His portrait belongs to the reign of William III.

JAMES JULL, astrologer; 12*mo*.

* * * * * * *

The mercurialists, physiognomists, chiromancers, astrologers, philomaths, and well-wishers to the mathematics, were more numerous in this reign than they have been at any other

‡ Astrologers are empirics in astral science, as quacks are in physic. Such was the credulity of the people at this period, that there was scarce a country town in which there was not a calculator of nativities and a caster of urine. Some, to their great emolument, united both professions, as *a student in physic and astrology* was, by the generality of the vulgar, esteemed much superior to a *mere physician*; and planetary influence was supposed to be of the greatest efficacy in human life, especially in love affairs. I have heard of a woman who married very foolishly, and had this poly on her ring, as an apology for her ill conduct;

None can prevent
The stars intent.

It was currently reported among the people who best knew the wife, that "the "stars also *intended* that the poor husband should be a cuckold." I have said more than I should otherwise have done on this subject, as I have now before me a scheme of a nativity, drawn up, for aught I know to the contrary, by Jack Adams. This alone would serve for a satire upon astrology.

other period. There was a large collection of their works in the Harleian Library †.

AN AUTHORESS.

HANNAH WOOLLEY; *Faithorne f.* 8*vo.*

I have seen the same head, with the name of Mrs Gilly affixed to it; and I think it was a better impression.

"The Queen's Closet opened," a book of receipts in Cookery, &c. had not long been published, when there came forth "The Queen-like "Closet," which was pretended to be much more complete than the former. Mrs Woolley wrote "A Supplement to the Queen-like Closet; "or a little of every Thing." Her "Ladies Delight, "or a rich Closet of Experiments and Curiosities, "containing the Art of Preserving," &c. has been several times printed. It appears from Clavel's Catalogue, that this was published about the same time with "Digby's Closet opened." Mrs Woolley was also author of "The Gentlewoman's Compa- "nion, or a Guide to the Female Sex; containing "Directions of Behaviour in all Places, Compa- "nies," &c. This was reprinted in 1674. The above account, which is taken from Clavel, may be true; but it is not very improbable that neither the portrait nor the books belonged to Mrs Woolley;

† There appeared, in the reign of Charles II. an almanack under the name of "Poor Robin, a Well-wisher to the Mathematics," which has been continued for about a century. The author hit the taste of the common people, who were much delighted with a wit of their own level. This occasioned the publication of a book of jests under the same name, and in the same reign.

Woolley; and such as are acquainted with the frauds of modern booksellers might be inclined to think that no such person ever existed.—I have heard an old lady, who was very learned in cookery and its appendant branches of science, say, that the authors who wrote on these subjects generally stole from each other.

SCOTCH AUTHORS.

SIR GEORGE MACKENZIE, a polite writer. See the class of Lawyers.

THOMAS BINNING, Scotus; *R. White sc.* 8*vo.*

"Effigiem spectas; præstat spectare laborem:
"Ingenio pollet; omnibus arte præit."

This person, who was a sea-captain, was author of a book of gunnery; Lond. 1676; 4to.

CLASS X.

ARTISTS, &c.

PAINTERS OF HISTORY, &c.

ISAAC FULLER, a painter of history and portrait. See the INTERREGNUM.

ROBERT STREATER *, *ipse p. Bannerman sc. In the "Anecdotes of Painting;"* 4*to.*

Robert Streeter, serjeant-painter to the king, was one of the most universal of our English

* In "England's Recovery, being the History of the Army under the Conduct of Sir Thomas Fairfax," fol. 1647, is an etching by him of the battle of Naseby, in two sheets. He has there spelt his name Streeter.

artists. He painted history, portrait, landscape, and still-life. If he had confined his talent to one branch only, he would doubtless have arrived at much greater excellence than he did. Some of his fruit-pieces were deservedly admired. He painted several ceilings at White-hall, which were destroyed by the fire; the battle of the giants at Sir Robert Clayton's; and the chapel at All Souls College at Oxford. His principal work is at the Theatre in that university, a performance altogether unworthy of the architect. *Ob.* 1680, *Æt.* 56.

VERRIO; *Bannerman sc. In the "Anecdotes of Painting;" 4to.*

Antonio Verrio, a Neapolitan, was an artist of more invention than taste, and of greater expedition than correctness. His pompous staircases and his ceilings are popularly esteemed the greatest ornaments of our villas and palaces. He excelled in painting marble steps and columns, which he took care to introduce upon every occasion. He has painted himself at Windsor, in a long periwig, among the spectators of Christ healing the sick. *Ob.* 1707.

REMBRANDT VAN RHYN, painter and engraver; *natus* 1606, *Ob.* 1674.

This print is copied, probably by Worlidge, from the double portrait of Rembrandt and his wife. It is prefixed to the catalogue and description of his etchings printed for T. Jefferys; 1752; 12mo. See an account of many more portraits of him in that catalogue. His head is placed here upon the authority of Vertue, who informs us that he painted at Hull in this reign.

reign *.—His portrait, by himself, is at Bulstrode.

Though Rembrandt excelled as a painter of history and portrait, and especially in the latter, he is much better known as an engraver. Some of his prints are deservedly famous for the excellence of the *clare obscure*, as it is seen in a supposed, or accidental light: others are remarkable for the extravagance of that principle. He copied nature with all its defects, as he saw it in his own country; and even this he sometimes debased, but seldom rose above it. There is a vein of good sense running through most of his works †. His print of Christ healing the sick, esteemed the most capital of his etchings, sold some years since, for thirty guineas: his portrait of the Burgomaster Six, has sold for more. I have been credibly informed that Mr Grose, a jeweller, who lived lately at Richmond, gave 130l. for five only of

* See the "Anecdotes of Painting."

† Some of them are extremely capricious; but we frequently see much more caprice in the collectors of his prints, than in the character of the artist. It is incredible what sums of money have been paid by connoisseurs for some of the most whimsical of his performances. These gentlemen are sometimes misled by prejudice. They have been so accustomed to use spectacles, as to have lost the natural use of their eyes. Men of good sense, though absolutely ignorant of the principles of taste, frequently judge better from the *effects* of the productions of the fine arts, than others do from *rule* and *custom*. The seeds of taste are implanted in mankind by nature. I have seen a country fellow, influenced by mere natural sensibility, as much struck with the sight of a wooden bust in a hatter's shop-window, as a judge of statuary would be at the sight of the Belvedere Apollo, or the Venus of Medicis. This sensibility, corrected and matured by judgment and experience, is what constitutes true taste. Such as are void of sentiment, attempt in vain to acquire it. But how comparatively mean is that confined taste, which is limited to the rarities of art only, to that more diffusive one, which has the variety of nature for its object, and can view, with emotion, the wonders of the creation!

his prints, and that they sold for much more, at the sale of his collection soon after his decease.

PORTRAIT PAINTERS.

PETRUS LELY, pictor Caroli II. Magnæ Britanniæ regis. *P. Lely delin. A. de Jode sc. large h. sh. or an ordinary sheet.*

PETRUS LELII, (LELY), eques, &c. *P. Lely p. J. Becket f. h. sh. mezz.*

PETRUS LELY, &c. *h. sh. mezz. sold by Smith.*

PETRUS LELY, &c. *Lely p. oval; mezz. h. sh. sold by Browne.*

PETRUS LELY, &c. *Lely p. G. Valck f. 4to. mezz.*

Sir PETER LELY; *se ipse p. Bannerman sc. copied from A. de Jode. In the "Anecdotes of Painting;" 4to.*

Mr Methuen has Sir Peter Lely and his family painted in oil by himself. His portrait, and that of his lady, painted also in oil by himself, are in the gallery at Strawberry-Hill.

Sir Peter Lely, who painted history and landscape when he first came into England, applied himself afterwards to portrait, in emulation of Vandyck. He copied the works of that admirable master with great success; but could not arrive at his excellence in copying nature. Vandyck painted what he saw before him; Lely painted his own ideas. In Vandyck's pictures we instantly see the person represented; in Lely's we see the painter. The languishing air, the sleepy eye, the cast of draperies, shew him to have been an excessive mannerist: but they shew him, at the same time, to have been an excellent

S. Harding del.t Pub.: Dec.r 5.th 1793 by E & S. Harding Pall Mall A. Birrell sc.

SIR PETER LELY.

From an Original Picture by himself in the Collection of Richard Aldworth Neville Esq.r at Billingbear, Berks.

excellent artist. The ladies were desirous of being drawn by his hand, as he knew how to bestow beauty where nature had been sparing. It has been justly said of him, that "he painted many fine pictures, but few good portraits." *Ob.* 30 November, 1680, *Æt.* 63. He left an estate of 900l. per annum; and his judicious collection of paintings, prints, and drawings sold for 26,000 l.

GODFRIDUS KNELLER, Germ. missus a Carolo II. ad depingendum Ludovicum Magnum, &c. 1685 *; *Kneller p. J. Becket f. large h. sh. mezz.*

The other portraits of him belong to the reigns of William III. and George I.

SAMUEL COOPER; *ipse p. Chambars sc. In the "Anecdotes of Painting;" 4to.*

Samuel Cooper was a disciple of his uncle Hoskins, who, though one of the best painters of his age in miniature, was far exceeded by his nephew. He is called *The Vandyck in little*, and is well known to have carried his art to a greater height of perfection than any of his predecessors. His excellence was limited to a head. He died in 1672, in the 63d year of his age. His wife was sister to Mrs Eadith Pope, mother of our celebrated poet †.

THOMAS FLATMAN, *holding a drawing of Charles II. in his left-hand; en medaille; proof; h. sh. mezz.*

THOMAS FLATMAN; *Hayls p. Walker sc. In the "Anecdotes of Painting;" 4to.*

Thomas

* The king died before his return to England.
† "Anecdotes of Painting."

Thomas Flatman was bred to the law, but neglected that dry and laborious study, to pursue his inclination to painting and poetry. Some of his tasteless contemporaries thought him equally excellent in both; but one of his heads is worth a ream of his Pindarics; I had almost said all the Pindarics written in this reign. His works are extremely scarce. Vertue saw a limning by him in the collection of Edward, earl of Oxford, which was so finely executed, that he has placed him upon the same level with Hoskins, and next to Cooper. *Ob.* 8 Dec. 1688, *Æt. circ.* 53. See Class IX.

GERRARD ZOUST, or (SOEST); *Bannerman sc. In the "Anecdotes of Painting;" 4to. This head is in the same plate with that of old Griffier.*

Gerard Zoust, a German, was deservedly famous for painting mens portraits, in which he had much more success than in womens. He was indeed too faithful a copier of nature to be much in vogue among the ladies. The low price which he received for painting a head, which was but 3 l. shews that his reputation was far below his merit. Riley was educated under him. His own portrait, by himself, is at Houghton. Its admission into the collection there is a sufficient proof of its excellence. *Ob.* 1681.

JOHN RILEY, an excellent painter in oil. His portrait belongs to the reign of William III.

GULIELMUS WISSING, inter pictores sui seculi celeberrimos, nulli secundus; artis suæ non exiguum decus et ornamentum. Ob. Sept. 10, An. Æt. 31, D^ni. 1687. "Immodicis brevis est Ætas."

"Ætas." *W. Wissing p. J. Smith f.* (1687); *h. sh. mezz.*

William Wissing, who was a disciple of Dodaens, a history painter at the Hague, was, for some time, employed under Sir Peter Lely, whose manner he imitated. Upon the death of that artist, he became the painter in vogue, especially among the ladies. He is said to have always caught the beautiful likeness; and if any of the sex who sat to him had too much paleness in her countenance, which is frequently the effect of long sitting, he took her by the hand, and danced her about the room, to add life and spirit to her beauty. He painted the portraits of the royal family.

ROBERT WALKER. See the INTERREGNUM.

MR GIBSON, in the same plate with his wife; *Walker sc. In the "Anecdotes of Painting;" 4to.*

Richard Gibson, commonly called *the Dwarf*, to distinguish him from his nephew, William Gibson, was a disciple of De Cleyn, master of the tapestry works to Charles I. He was page of the back-stairs to that prince, and so much in his favour, that he did him the honour to give him his little wife in marriage. He improved himself in his art under Sir Peter Lely, whose manner he successfully imitated. The princesses Mary and Anne, who became afterwards queens of Great Britain, were taught to draw by him: he went over to Holland on purpose to instruct the former. He sometimes painted historic pieces, but applied himself chiefly to portraits. He did that of Cromwell

several times. *Ob.* 23 July, 1690. See Mrs GIBSON, in the next class.

NICOLAUS DE LARGILLIERE; *ipse p. Chereau sc. sh. There are also prints of him by Depuis and Desrochers.*

N. de LARGILLIERE, his wife and two children; *ipse p. Becket f. mezz. large h. sh.*

Largilliere, a Frenchman, was a portrait painter of eminence in this, and the next reign. He was persuaded by Le Brun to settle at Paris, though much inclined to fix at London. He was an intimate friend of Rigaud, who is said to have been his competitor as a painter. He died at Paris, in 1746, aged about ninety. He was employed by Sir John Warner, and several other persons, some of whom were of the first distinction *. Mr Walpole mentions the original from which the family-piece above described is taken. The print is very scarce.

CLAUDE LE FEVRE; *Chambars sc. In the "Anecdotes of Painting."*

Claude Le Fevre, who was also a Frenchman, studied under Le Sueur and Le Brun. His genius led him chiefly to portrait, in which branch of painting he was eminent in his own country. He seems to have been but a short time in England.

JOHN HAYLS: *Hoskins p. a small oval; in the same plate with Le Fevre.*

Though the name or the works of Hayls are very little known, he is said to have been a rival of Sir Peter Lely. His greatest excellence was in copying Vandyck. *Ob.* 1679.

JOHN

* The print of James II. and his queen after Largilliere are well known.

JOHN GREENHILL; *ipse p. Bannerman sc. 4to.*

John Greenhill was one of the most promising disciples of Sir Peter Lely, under whom he made so sudden and great a proficiency, that he regarded him as a very formidable rival. He was snatched away in the midst of his career by death, which was imputed to his too free living. Mrs Behn, who was a greater admirer of his handsome person, than of his excellence as a painter, and was supposed to have had a tender attachment to him, wrote an elegy on his death. General Cholmondeley has a half length portrait of him, in which a judicious eye might discern the different styles of Vandyck and Lely. He did a portrait of bishop Ward, which is now in the town-hall at Salisbury. He etched the head of his brother, an ingenious young man, of whom mention has been made in the preceding class *. *Ob.* 19 May, 1676.

WILLIAM FAITHORNE, portrait painter. See the division of Engravers.

JOHN BAPTIST GASPARS; *a small head; in the same plate with Greenhill.*

This artist was employed by Lely, Riley, and Kneller, to paint their postures. He drew some good designs for tapestry, and painted several portraits. *Ob.* 1691.

Sir RALPH COLE, Bart. *Lely p. F. Place f. h. ph. mezz.*

There is a small head of him in the "Anecdotes of Painting."

This

* See the "Anecdotes of Painting."

This gentleman painted a portrait of Thomas Wyndham, esq. from which a mezzotinto print has been engraved.—It appears, from a manuscript letter of the reverend and learned Thomas Baker, B. D. of St John's college, Cambridge, to Mr Hearne, that "Sir Ralph Cole, when very "young, was taught to paint by Vandyck; and "that he had also a strange genius for mechani-"cal arts." I am credibly informed, that he retained several Italian painters in his service, at the expence of five hundred pounds a year; and that he spent his fortune by his rage for painting *.

PAINTERS IN VARIOUS BRANCHES.

GERARD EDEMA; *in the same plate with Zoust &c. In the "Anecdotes of Painting;" 4to.*

Gerard Edema, a native of Amsterdam, came into England about the year 1670. He was famous for painting landscapes, in which he exhibited a great variety of horrid and uncultivated scenes; such as rocks, mountains, precipices, cascades, cataracts, and other wildnesses of savage nature. He went to Norway and Newfoundland on purpose to collect subjects. *Ob. circ.* 1700.

ADRIAN VAN DIEST; *small; in the same plate with Le Piper.*

Adrian Van Diest, a Dutchman, was a landscape painter of considerable note. He came into England in this reign, where he spent the greatest

* There is a print of *Caſpar Netſcher*, engraved in mezzotinto by Vaillant; but I cannot find that this eminent painter was ever in England.

Ipse pinx. T. Chambars sculp.

ABRAHAM HONDIUS.

greatest part of his life. He drew many views on the sea-coasts, and in the western parts of the kingdom. His clouds and distances are generally well painted. As he met with less encouragement than he deserved, he slighted some of his pieces. Several of them have uncommon merit. *Ob*, 1704, *Æt.* 49. This head may be placed in either of the following reigns.

WILLIAM VANDE VELDE, jun^r. *Kneller p. T. Chambars sc. 4to.*

William Vande Velde, father and son, were classic artists in painting every thing that has any relation to the sea. The father was never rivalled but by his son *; the son is without a rival in any age or nation. They were both retained in the service of Charles II. who understood and sufficiently valued their admirable works. The elder Vande Velde was employed in subjects worthy of his hand. He has perpetuated the most lively representation of several of the sea-fights in this reign, which are scarce to be paralleled in the history of mankind. The younger was at sea what Claude Lorrain was at land; but his pencil was incomparably more copious and diversified. There is a well chosen collection of his paintings in the possession of Mr Skinner, in Clifford-street, Burlington-Gardens. See the reign of JAMES II.

ABRAHAMUS HONDIUS, pictor; *ipse p. Smith f. large 4to. mezz.*

ABRAHAM HONDIUS; *ipse p. Chambars sc. In the "Anecdotes of Painting;" 4to.*

Abra-

* At Bulstrode is an excellent sea-piece in oil, by the elder Vande Velde: it is in the manner of a drawing with Indian ink. He was seventy-four years of age when he did it.

Abraham Hondius, a native of Rotterdam, is very justly celebrated for painting of animals. He was excelled by Rubens and Snyders, who stand alone in this branch of their art: but his best pieces are very little inferior to the style of these capital masters. He also painted history, landscape, candle-lights, and hunting-pieces. Mr Walpole informs us, that his finest picture is a dog-market, sold at Mr Halsted's auction in 1726. *Ob.* 1695.

THOMAS WYCK; *in the same plate with John Wyck, his son; Bannerman sc. 4to.*

Thomas Wyck, who was born at Haerlem in Holland followed the manner of Peter Van Laer, commonly called Bamboccio. He painted landscape, sea-ports, and other views; and particularly excelled in chymical laboratories. I saw lately, in Berkshire, an excellent view of London on fire, by the hand of this artist. *Ob.* 1682.

JOHN WYCK, son of the former, excelled in landscapes and hunting-pieces, and was deservedly celebrated for his dogs and horses; in which branches of painting Wootton, his disciple, was also excellent. There are some good pieces by the latter in the hall at Longleat. *Ob.* 1702.

GRIFFIER; *in the same plate with Zoust, &c. Bannerman sc.*

John Griffier, commonly called *Old Griffier*, was better known abroad by the appellation of *the Gentleman of Utrecht*, though a native of Amsterdam. He was a good painter of perspective views, and noted for his landscapes, which he enriched with buildings and figures. His colouring was uncommonly neat. He excelled in copy-

copying the works of Flemish and Italian masters. He etched several prints of birds and beasts, after the designs of Francis Barlow. He died in 1718, at upwards of 72 years of age.

EGBERT HEMSKIRK: *small; in the same plate with Riley. In the "Anecdotes of Painting."*

Egbert Hemskirk was a noted painter of drunken revels, wakes, fairs, quakers meetings, and waggish subjects. Some are much delighted with his paintings; but they are generally such as would prefer Martial to Virgil. In Bourne's Poems is a copy of verses on his picture of two Dutchmen looking with a sorrowful countenance into an empty pot; and also on that of the players at put, which was engraved by Smith. *Ob.* 1704.

DANIEL BOON, *playing on the violin; mezz.*

This man was also a buffoon painter, and much of the same character with Hemskirk. He died in 1700.

PETER ROESTRATEN: *a pipe in his right-hand, and a rummer-glass of liquor in his left. A. Bannerman sc. In the "Anecdotes of Painting;" 4to.*

Peter Roestraten, a Dutchman, was a disciple of Francis Hals. He painted little besides still-life, in which he excelled. There is an excellent picture of him at Belvoir-Castle, the seat of the duke of Rutland. It exhibits a watch, a book, a tankard, and several other things. The tankard is finely executed.

VAN

VAN SON; *Bannerman sc. In the "Anecdotes of Painting;"* 4*to.*

Van Son, or Vanzoon, who was bred under his father, a flower painter at Antwerp, was a copious painter of still-life. His pictures are composed of oranges, lemons, damask curtains, plate, and a great variety of other objects. Pieces of this kind were more valued in the reign of Charles II. than they are at present. *Ob.* 1700.

ALEXANDER BROWNE; *J. Huysmans p. A. de Jode sc. h. sh.*

Alexander Browne was author of "Ars Picto-"ria, or an Academy, treating of Drawing, Paint-"ing, Limning, and Etching," 1669, folio; to which is prefixed his head. He, in the title, styles himself *Practitioner in the Art of Limning.* It appears from the encomium of Payne Fisher, before this treatise, that he engraved the thirty plates at the end of it *. Some of them are taken from Bloemart's fine drawing-book, and they are well copied. Many of our old mezzotintos have this inscription, "Sold by Alexander Browne, at "the Blew Balcony in Little Queen-Street." As there is seldom the name of any engraver to the prints said to be sold by him, it is very probable that some of them were done by his own hand †.

FRANCOIS LE PIPRE, (or LE PIPER); *collar unbuttoned.*

FRANCIS LE PIPER, *in the same plate with Van Diest. In the "Anecdotes of Painting."*

Francis

* These verses are part of the encomium:
"Debentur tum *Brownæ* tuis quot ferta capillis!
"Qui tot femineces artes in luminis auras
"Duxisti, propriaque manu cœlata novasti
"Artificum simulacra senum."

† *Alexr. Browne fecit*, is inscribed on a mezzotinto of Charles II.

Francis Le Piper, the son of a gentleman in Kent, was designed for merchandise; but was of too mercurial a disposition, and too great a lover of pleasure, to fix to any profession. He was a singular humourist, and was remarkable for rambling over the greatest part of Europe on foot. When he had a mind to take a tour to the Netherlands, France, Spain or Italy, he very abruptly left the kingdom, without the privity of his friends. He had an excellent talent for designing, and took a particular pleasure in drawing ugly faces. It was reckoned dangerous for a man who had any singularity of aspect to be in his company, as he would retire after he had sufficiently viewed him, and sketch out the perfect likeness of his features. Wine was the element in which he lived; and the greatest part of his pieces were drawn at the tavern, over a bottle. After he had dissipated his patrimony, he took money for his works. He did the drawings for several of the heads in Sir Paul Rycaut's "History of the Turks;" and some designs for Becket, who executed them in mezzotinto. *Ob.* 1698. See more of him in Graham's "Essay towards an English School," at the end of De Piles's "Lives of the Paint-" ers."

SAMUEL BUTLER; *a small head, without the engraver's name; before his "Hudibras;" 12mo.*

"The Hogarth of poetry, says Mr Wal-" pole, was a painter too." He did but few things; yet there is no question but the genius of painting was greatly assisting to the comic muse. It is observable, that Hogarth's first public specimen of his talent for humourous pieces, was a set of prints which he *designed* for a new

new edition of "Hudibras." This was his best method of studying that admirable burlesque poem *.

SYLVANUS MORGAN, *Æt.* 41; *falling band.*

Sylvanus Morgan, who had been bred a blacksmith, was an arms painter, and the reputed author of a book of heraldry, entitled, "The Sphere of Gentry." Mr Wood informs us, from the authority of Sir William Dugdale, that it was composed by Edward Waterhouse, esq. See the article of WATERHOUSE, among the Antiquaries.

PAINTRESSES.

MRS BEALE and her son CHARLES; *Mary Beale, p. T. Chambars sc. In the "Anecdotes of "Painting;" 4to.*

Mrs Mary Beale, daughter of Mr Cradock, minister of Walton upon Thames, was instructed in the art of painting by Sir Peter Lely, who was a professed admirer of her genius, and was thought to have a tender regard for her person. She painted portraits in oil, water-colours, and crayons; and acquired a good deal of the Italian style, by copying the works of eminent masters of that country. She painted more portraits of the dignified clergy than any of her contemporary artists. Her price was 5*l.* for a head, and 10*l.* for a half-length. Mrs Diana Curtis, first wife of Benjamin, late bishop of Winchester, was

* Methinks a pretty emblem might be contrived, of the aids which the arts and ſciences receive from each other; in which the principal figures ſhould be *painting* and *poetry*, with this motto,

"Petimuſque damuſque viciſſim."

was a scholar of Mrs Beale and her son *. The former died the 28th of Dec. 1697, in the 65th year of her age.

Charles Beale painted in oil and water-colours: but a weakness in his eyes occasioned his quitting his profession, after he had followed it four or five years.

MRS ANNE KILLIGREW; *A. Killigrew p. A. Blooteling sc. h. sh. mezz. very scarce.*

MRS ANNE KILLIGREW, *painted by herself; J. Becket f. large 4to. mezz. Before her Poem*, 1686.

MRS ANNE KILLIGREW; *ipsa p. Chambars sc. copied from the former. In the "Anecdotes of Painting;" 4to.*

Anne, daughter of Dr Killigrew, master of the Savoy, was maid of honour to the dutchess of York. She was a lady of fine accomplishments both of body and mind, and celebrated by Mr Dryden for her painting and poetry. Her wit was deservedly admired; but it received part of its currency from her beauty. She painted landscape, portrait, and history †. This shews the fertility of her genius, which had not time to rise to maturity, as she died at the age of twenty-five. The print before her poems is evidently in the style of Sir Peter Lely. It appears, from Mr Dryden's ode to her memory, that she drew the pictures of the duke and dutchess of York. *Ob.* 1685.

* Mrs Hoadly, widow of the bishop of Winchester had several portraits of her painting, which do her much honour.

† See Dryden's Ode, in his "Miscell." V. p. 212. See also "Anecdotes of Painting."

SCULPTORS.

CIBBER; *A. Bannerman sc. 4to. In the "Anecdotes of Painting."*

Caius Gabriel Cibber, an artist of merit, came into England a little before the Restoration. He, in a few years, became so eminent, that he was appointed statuary and carver to the king's closet. Most of the statues of the kings in the Royal Exchange are of his hand; but these are not by far so well executed as the figures of Melancholy and Raving Madness before the Hospital of Bedlam, which are his capital performances. They were probably taken from the life. He did two of the bas-reliefs on the pedestal of the monument, and several good pieces of sculpture at Chatsworth. He built the Danish church in London, where he lies buried with his second wife, descended from the family of Colley, in Rutlandshire. This lady, who brought her husband a fortune of 6000l. was mother of our late laureat. The monument for Caius Cibber and his wife was erected in 1696.

WILLIAM EMMET, who was no extraordinary artist, was sculptor to Charles II. before the celebrated Gibbons. There is a very indifferent mezzotinto of him, done by himself.

GRINLING, (or GRINLIN) GIBBONS. His portrait belongs to the reign of William III.

ARCHI-

ARCHITECTS.

SIR CHRISTOPHER WREN, built the church of St Stephen Walbrook in this reign, which was sufficient to establish his reputation as an architect. He may rather be said to have extended his fame by building St Paul's, than to have raised it to a greater height. Mr Evelyn, who was personally acquainted with him, has given us a just idea of his great and various talents in the following passage, which I shall transcribe from the Epistle to the Reader, before his translation of Freart's "Idea of the Perfection of Painting;" a book but little known, and very rarely to be met with. Speaking of the famous Bernini, he says, "Not many years since, he is reported to have "built a theatre at Rome, for the adornment "whereof he not only cut the figures and painted "the scenes, but writ the play, and composed the "music, which was all in recitativo: and I am "persuaded that all this is not yet, by far, so much "as that miracle of our age and country, Dr "Christopher Wren, were able to perform, if he "were so disposed, and so encouraged; because "he is master of so many admirable advantages "beyond them." See the above-mentioned book. His portrait belongs to the reign of Anne.

SIR BALTHASAR GERBIER, of whom some account has been given in the reign of Charles I. was promised, as he tells us himself, the place of surveyor-general of the works, upon the decease of Inigo Jones. After the death of Charles, he was very attentive to the business of his academy, which he had erected at Bethnal-green "for foreign languages, and all noble sciences

"and exercises *." Butler has ridiculed this academy, in his fictitious "Will of Philip earl of Pembroke †;" who bequeaths "all his other speeches, "of what kind soever, to the academy, to help "Sir Balthasar's art of well-speaking." As this project did not answer his expectation, he went to Surinam in the time of the usurpation, and is supposed to have returned to England with Charles II. as he is said to have designed the triumphal arches erected for the reception of that prince. In 1663, he published a small treatise, entitled, "Counsel and Advice to all Builders;" to which he has prefixed no less than forty dedications. He died at Hempsted Marshal, the seat of lord Craven, of which he drew the plan, and lies buried in the chancel of the church. See the reign of Charles I. Class V. and X. See also the "Anec-"dotes of Painting." A print has lately been engraved by Walker from the picture of his family, mentioned in the former reign.

A MODELLER.

ABRAHAMUS SYMONDS; (SIMON) *P. Lely p. Blooteling f. large beard*; 4to. *mezz. This has been copied.*

ABRAHAM SIMON; *Vertue sc. a small oval; engraved in the same plate with his brother's head before mentioned.*

Abraham Simon, a celebrated modeller in wax, was brother to Thomas Simon the medallist, and was of singular service to that artist in some

* See the "Interpreter of the Academy," &c. 1648; 4to. before which is a head of the author, inscribed, "Heureux qui in Dieu se confie." There is another print of him with a ribband and a medal, inscribed "C. R." before his "Discourse on Magnificent Buildings."

† This, though attributed to Butler was probably written by Sir John Birkenhead.

some of his admirable works, of which there is an elegant volume engraved by Vertue. Abraham, who was bred to learning, was intended for the church; but he chose to pursue the bent of his genius. He was some time retained in the service of Christina, queen of Sweden, who presented him with a gold chain and medal. Charles II. who intended to create an order of knighthood, in commemoration of his escape after the battle of Worcester, under the appellation of *The Order of the Royal Oak*, employed Abraham Simon to make for that purpose a model in wax of a medal, which was to have been executed in gold. The king, who approved of his performance, rewarded him with an hundred broad pieces. He was employed by the duke of York to make another model of his own head; but being informed that he intended to give him only fifty pieces, he, with indignation, crushed the figure betwixt both his hands, and entirely defaced it. This was injurious to his reputation. He afterwards lived in obscurity; but still retained his pride with his poverty. His whimsical attachment to the garb which he wore in his youth is remarkable. He adhered to the same mode of wearing his hair, beard, cloak, boots and spurs, which prevailed in the reign of Charles the First. He died soon after the Revolution.

ENGRAVERS.

GULIELMUS FAITHORNE, sculptor; *Faithorne p. Johannes Fillian sc. h. sh.*

WILLIAM FAITHORNE; *neatly etched;* 8*vo.*

WILLIAM FAITHORNE; *ipse p. Bannerman sc. copied for the first. In Mr Walpole's "Catalogue of Engravers."*

There is a softness and delicacy, as well as strength and beauty, in the best works of Faithorne, which are not to be found in those of any other English engraver. Nothing is more common than for people not to see what is before their eyes: the merit of this admirable artist was not attended to, before it was pointed out by Mr Walpole. The portraits of Sir William Paston, John, viscount Mordaunt, Frances Bridges, countess of Exeter, Margaret Smith, Thomas Stanley, and John La Motte, esquires, are among his best performances. The historical prints in Westley's "Life of Christ" are said, in the title of that book to be done "by the excellent "hand of William Faithorne:" but the generality, at least, are altogether unworthy of him. I have been informed, that most of them were done for a mass-book in the reign of James II. William Faithorne the son, who performed chiefly in mezzotinto, has been often confounded with his father. Walter Dolle was a scholar of the latter, but he was a workman of a much lower class *. Faithorne the elder died 1691.

WINCESLAUS HOLLAR; *small; ipse f.*

WINCESLAUS HOLLAR: *chiit Lond.* 1677; *Æt.* 70. *In the title to the "Description of his "Works," together with his "Life," by G. Vertue; (first edit.)* 1745; 4*to.* See the reign of CHARLES I.

PETER VANDREBANC, (or VANDERBANK), engraver; *own hair; neckcloth.*

PETER VANDERBANK: *in the same plate with Vaillant, Place, and Lodge. In Mr Walpole's "Ca-"talogue of Engravers."*

Peter

† He is ſtyled ſervant to Faithorne, in the "Account of the Cures wrought "by Valentine Greatraks the Stroker."

Peter Vandrebanc, a native of Paris, came into England about the year 1674. He was deservedly admired for the softness of his prints, some of which are of an uncommon size. These, though they helped to increase his reputation, helped also to ruin him, as the profit of the sale was by no means answerable to the time and expence he bestowed upon them. Charles II. James II. and his queen, Sir Edmund Bury Godfrey, &c. are on large sheets, and finely executed. The head of John Smith, a writing-master, done from an original by Faithorne, is one of his best portraits. He etched the ceiling by Verrio, in the drawing-room at Windsor. But the most valuable of his works is his excellent print of Christ praying in the garden, after Sebastian Bourdon. The account of him in the "Anecdotes of Painting" was communicated to Mr Vertue by his youngest son, a poor labourer.

ROBERT WHITE; *Bannerman sc. In Mr Walpole's "Catalogue of Engravers;" 4to. There are several other heads in the same plate.*

Robert White, a disciple of Loggan, is supposed to have engraved more frontispieces to books than any other artist. Many of his portraits are deficient in point of neatness; but that is more than compensated by the truth of his drawing, in which he was never exceeded. I have transcribed the following singular encomium of him, from "The Life and Errors of "John Dunton *," bookseller, written by himself. "Mr White exceeds all I have ever met "with, in taking *the air of a face*. He drew "for me the picture of Mr Doolittle, and he "gained much reputation by it; but his mas-

* Page 346.

" ter-piece may be reckoned the *seven bishops.* " He takes faces so much to the life, that the " real person may be said to be wherever you " see a face of his doing. Herein imitating " the famous Zeuxis, who died of a fit of laugh- " ter, at the sight of a comical old woman's pic- " ture which he had drawn, to his thinking, as " if she had been really alive: so that if none " but Apelles was permitted to paint Alexander, " I think Mr White merits the same honour with " respect to the greatest king or queen upon " earth. Zeuxis would never sell any picture, " because he thought them above any price; and " therefore only made presents of them to kings " and queens. I am ready to think, would Mr " White present, rather than sell, his *original* " *pictures*, the English generosity would advance " Mr White to a coach and six, and exceed that " which enriched Zeuxis." *Ob.* 1704.

PAUL VANSOMER; *in the same plate with Robert White.*

Vansomer did a considerable number of plates after Sir Peter Lely. His works, which are in no great esteem, except for the rarity of some of them, consist of etchings, mezzotintos, and engravings. He was living in 1690. Richard Tompson, who sold some of his prints, has been mistaken for the engraver.

ISAAC BECKET; *in the same plate with Robert White.*

Becket, who was bred a callico-printer, learned the art of mezzotinto from Vansomer. He had the honour of instructing the famous John Smith.

Smith. There is a print of him, when young, engraved by that excellent master *.

WILLIAM ELDER ; *in the same plate with Robert White.*

William Elder, a Scotsman, engraved several heads in Sir Paul Rycaut's "History of the Turks." His portrait of Ben. Johnson, prefixed to one of the folio editions of his works, is his best performance.

ALEXANDER BROWNE, limner, engraver, and print-seller. See the division of the Painters.

PIERCE TEMPEST, engraver and print-seller. See the reign of JAMES II.

ARTHUR SOLY was much employed by Robert White, who drew his head in black lead. In 1683, a print was engraved from this drawing. Soly did prints of Richard Baxter and Tobias Crisp. See the "Catalogue of Engravers," 2d edit. p. 110.

PRINCE RUPERT is celebrated for the invention of mezzotinto, of which he is said to have taken the hint from a soldier scraping his rusty fusil. It is also said that the first print of this kind ever published was done by his highness; it may be seen in the first edition of Evelyn's "Sculp-"tura †." The secret is said to have been soon after discovered by Sherwin the engraver, who made use of a loaded file for laying the ground.

The

* This print was done by Smith in 1689, and is, by some, supposed to represent one of Becket's family, and not that artist himself. In Mr Mac Ardell's Catalogue, quoted before, it is called "Isaac Becket, Smith's master."

† A good impression of this print is valuable.

The prince, upon sight of one of his prints, suspected that his servant had lent him his tool, which was a channelled roller; but upon receiving full satisfaction to the contrary, he made him a present of it. The roller was afterwards laid aside, and an instrument with a crenelled edge, in shape like a shoemaker's cutting-knife, was used instead of it †. The glass drops invented by him are well known. He also invented a metal called by his name, in which guns were cast; and contrived an excellent method of boring them, for which purpose a water-mill was erected at Hackney-Marsh, to the great detriment of the undertaker, as the secret died with the illustrious inventor. He communicated to Christopher Kirby, from whom the present Christopher Kirby ‡ is descended, the secret of tempering the best fish-hooks made in England. See Class I. and VII. in this reign, and also Class I. in the preceding.

W. VAILLANT; *W. Vaillant f. 4to. mezz.*

W. VAILLANT; *in the same plate with Vandrebanc, &c. In Mr Walpole's "Catalogue of Engravers;" 4to.*

Warner,

† It should not be forgotten, that Sir Christopher Wren is said to have been the inventor of mezzotinto. It is certain that there is a black-a-moor's head by him, in a different manner from that of prince Rupert. Vertue, in a manuscript in my possession, mentions "A large head, *something like mezzotinto*: "some tender parts," says he, "are done with several chasing and friezing "tools. Some of the darkest parts are grounded like mezzotinto, and scraped. "It is thus inscribed: "Amelia Elisabetha, D. G. Hassiæ, &c. Landgrav. "Comitissa Hannov. Ad vivum a se primum depictam, novoque jam sculpturæ "modo expressam, dicat consecratque L—n S. anno 1643." He refers to Sandrart's "Lives of the Painters," where, he says, "there is an account of "this man's being the inventor of mezzotinto. He adds, "In lord Harley's "collection of heads, is one of this lady, says Mr Wanly; there is also a "head of the Comes Hasse, by the same hand, who was the person that "taught prince Rupert."

‡ Now living in Crowder's-Well-Alley, near Aldersgate.

Warner, or Wallerant, Vaillant, a painter, who was of singular service to prince Rupert in putting his new invention of mezzotinto in practice, came into England with him, soon after the Restoration. He also made considerable improvements upon this invention, as appears from his own and his wife's portrait, a curious print of their family, and a head of Frobenius the printer, after Hans Holbein. He sometimes painted in black and white. He died in Holland.

FRANCIS PLACE; *in the same plate with Vandrebanc, &c.*

Francis Place was a gentleman of Yorkshire, who painted, designed, and etched for his diversion. He also did several portraits in mezzotinto, particularly that of Richard Sterne, archbishop of York*; and Henry Gyles, a glass-painter of the same city. He had an excellent hand at etching, as appears from his prints after Barlow. I have a set of twelve etchings, executed from designs of that painter, now lying before me: seven of them were done by Mr Place, and the rest by old Griffier. They are dedicated to Richard, lord Maitland, eldest son of the earl of Lauderdale, whom he styles the Mæcenas of painting. His prints, especially his portraits, are very uncommon. *Ob.* 1728.

WILLIAM LODGE; *in the same plate with Vandrebanc.*

William Lodge was a gentleman who engraved, and sometimes painted, for his amusement. He drew and etched various views in Italy and England. He also etched the heads in Giacomo Barri's "Viaggio Pittoresco," which he

he translated; some prospects of the cloathing towns in Yorkshire for Thoresby's "Ducatus "Leodiensis," and several plates of natural history for Dr Martin Lister. *Ob.* 1689.

JOHN EVELYN, Esq^r. *A. Bannerman sc. In Mr Walpole's "Catalogue of Engravers."*

This gentleman etched five small views of places which he saw in his journey betwixt Rome and Naples, a view of his own seat at Wootton, and another of Putney *. See Class IX.

JOSEPH

* There are several persons of rank and eminence now living, who amuse themselves with etching and engraving. Lord Townshend has done several good caricaturas †. The countess dowager of Carlisle has etched several prints from Rembrandt, Salvator Rosa, Guido, and other celebrated masters. The late general Guise was so taken with some of her pieces, that he asked, and obtained a complete set of them. Lord Newnham has etched several landscapes and views about Stanton-Harcourt, with great freedom and taste. Mr Irby, son of lord Boston, has also etched, with taste and skill, a view of Hedsor church in Buckinghamshire ‡, and other pieces. Lady Louisa Greville, daughter of the earl of Warwick, has etched several landscapes that well deserve a place in any collection; as do several heads etched by Mrs Elizabetha Bridgetta Gulston, wife of Joseph Gulston, esq. of Ealing-Grove, in Middlesex; particularly the portraits of Dr Francis Courayer after Hamilton, and the second which she has done of Mr Gulston, after the same painter. Miss Hartley, daughter of the late Dr Hartley, of Bath, who has etched Jedidiah Buxton, and other pieces, deserves also to be mentioned. Sir William Musgrave has also etched several landscapes with uncommon spirit, from drawings of Bolognese, and the late Lord Byron. The Rev. Mr Richard Byron, brother to the present lord Byron, has copied Rembrandt's famous landscape of the three trees, in so masterly a manner, that it has passed in a sale for the original print. This gentleman, who excels in drawing, has done several other things, some of which are of his own invention. Mr Mason's exact etching of his late learned and ingenious friend Mr Gray, merits distinction; as does also his own portrait, etched by C. Carter ‖, after Vaslet. The just outline and high finishing of some of the prints of captain William Baillie, done after pictures, and the character and spirit of others, from drawings, have

† The late Mr Pryse Campbell excelled in caricatura.

‡ See the "Gentleman's Magazine" for October, 1771, p. 450.

‖ Servant to Mr Mason.

CHARLES II. CLASS X.

JOSEPH ROTIER, cydevant graveur de la monoye de Charles II. d'Angleterre.

This print was done when he was in the service of Lewis XIV.

There were three brothers of the name of Rotier; John, Joseph, and Philip, who were employed as engravers of coins and medals to Charles II. The celebrated Simon, who had served the Republic and Cromwell in the same capacity, was displaced, and the two first of these

have been justly admired. He has, in some of his works, blended mezzotinto and etching with great success. There needs no other proof of his abilities than the portrait of Witenbogaard *, or the banker, commonly known by the appellation of *the gold weigher*, which is one of the finest, as well as the most scarce and valuable of the prints of Rembrandt †. The late Mr Peter Stephens, a gentleman of an easy fortune, has taken a great number of drawings of picturesque scenes, and other remarkable views in Italy. Of these he has published two volumes of etchings, several of which he executed himself, and has subjoined to each view, an historical account of the place. I have seen a large half-sheet print by him of the beautiful spot where Horace's villa was anciently situated ‡. Dr Wall, of Worcester, who wanted only leisure to excel in painting and engraving, as he does in physic, has etched several good prints from his own designs. The Rev. Mr Tyson, fellow of Corpus Christi college, in Cambridge, and Mr Orde, late of King's, in the same university, merit a place in this detail for several portraits. Dr Hill engraved several of the prints in his "Eden, or Compleat Body of Gardening." I have been informed that Dr Dillenius, late professor of botany at Oxford, did several plates in his book of Mosses, himself, because the specific differences of those vegetables were too minute to be distinguished by the eyes of ordinary engravers. Dr Gregory Sharpe, late master of the Temple, etched several prints in the "Syntagma Dissertationum" of Dr Hyde, lately published.

* Or Vitenbogaard.

† Captain Baillie has engraved prints after various masters. Fifty of them were not long since published, in one volume. The captain is now intent upon another volume, of which I have seen several beautiful specimens §, especially his Imitations of Drawings. I am well assured that his prints have sold at much higher prices in Dutch auctions, than they have ever sold for in England.

‡ Vide Horat. Epist. Lib. I. Ep. XVI.

§ This volume will come forth by numbers, of which some have been already published.

these brothers were, upon his removal, taken into the king's service; and soon after, their youngest brother. Upon this Simon engraved the famous crown piece, which recovered his salary *. Joseph afterwards entered into the service of the French king.

MUSICIANS.

JOHN WILSON, doctor of music; *oval; 4to. mezz.* I do not remember to have seen this print any where, but in the Pepysian Library, at Magdalen college in Cambridge. The name is in manuscript. There is a portrait of him in the Music School at Oxford.

Dr John Wilson, who, as Mr Wood informs us, was an admirable lutanist, and the most noted musician in England, in the reign of Charles I. was gentleman of the chapel, and musician in ordinary to that prince. In 1656 he was constituted music professor in the university of Oxford. Upon the return of Charles II. he was restored to his former places, and also appointed one of the choir in Westminster abbey.—He turned a considerable part of the "Eikon Basilike" into verse, and set it to music: he also set and published a great variety of songs and ballads, divine services, and anthems, of which the Oxford antiquary has given us an account. In the archives of that university, is preserved a manuscript by him, which contains musical compositions, adapted to several odes of Horace, and other pieces of the

* Round the edge of this beautiful piece is engraved the following petition. "Thomas Simon moſt humbly prays your majesty to compare this his tryal "piece with the Dutch; and if more truly drawn and emboſſed, more grace-"fully ordered, and more accurately engraven, to relieve him.'

HENRY PURCELL.

MUSICIAN & ACTOR.

From an Original Picture in Dulwich College.

the Roman poets. He was a man of a mercurial temper, and had a strong propensity to buffoonery. *Ob.* 22 Feb. 1673, *Æt.* 78. See the reign of CHARLES I. Class X. article GOUTER.

DR JOHN BLOW, organist of his majesty's Chapel Royal; *W. Reader p. Becket f. 4to. mezz.* See the following reign.

JOHN BANNISTER, one of the gentlemen of the king's private music. His portrait belongs to the reign of WILLIAM III.

HENRICUS PURCELL; *Æt.* 24. *long wig, point neckcloth; h. sh.*

Henry Purcell, the celebrated author of the "Orpheus Britannicus," began early to distinguish himself in music. As his genius was original it wanted but little forming; and he rose to the height of his profession, with more ease than others pass through their rudiments. He was made organist to Westminster-abbey, in the latter end of this reign. In that of William, he set several songs for Dryden's "Amphitryon," and his "King Arthur, or the British Worthy;" which were received with just applause. That great poet, who thought the defects of his own *compositions* abundantly supplied by those of Purcell, has pronounced him equal to the best masters of music abroad *. His notes, in his operas, were admirably

* See the dedications to the "Amphitryon," and "King Arthur." Other poets, besides Dryden, have been greatly indebted to this celebrated composer, as appears from the following lines:

To Mr Henry Purcell.

"To you a tribute from each muse is due;
"The whole poetic tribe's oblig'd to you;
"For surely none but you, with equal ease,
"Could add to *David*, and make *D'Urfey* please."

mirably adapted to his words, and so *echoed to the sense*, that the sounds alone seemed capable of exciting those passions which they never failed to do in conjunction. His music was very different from the Italian: it was entirely English; it was masculine. He died the 21st of Nov. 1695, in the thirty-seventh year of his age, and was buried in Westminster-abbey. "He is gone," says the author of his epitaph, "to that blessed place, where only his harmony can be exceeded *." Daniel Purcell, sometime organist at Magdalen college in Oxford, and afterwards of St Andrew's, Holborne, was his brother. He was notorious for his puns †. There is a portrait of Henry Purcell which belongs to the reign of WILLIAM III.

CHRISTOPHORUS SIMPSON. *Before his "Compendium of practical Music," 1666; 8vo. I am informed, that there is a whole length of him, playing on the viola da gamba, h. sh.*

See an account of the author, and this book, in the INTERREGNUM.

JOHN PLAYFORD; *Æt.* 38; *Gaywood f.* 12*mo.*
JOHANNES PLAYFORD; *Loggan sc.* 8*vo.*
JOHN PLAYFORD; *Æt.* 40, 1663; 12*mo.*
JOHANNES PLAYFORD; *Æt.* 57; *Van Hove sc.* 8*vo.*

The two last are before different editions of his "Introduction to the skill of Music." The date of his age on the last print seems to have been

* I must acknowledge myself indebted for several anecdotes, concerning musicians, and some insight into their characters, to Dr Hayes, the ingenious professor of music at Oxford.

† See the Jest Books, passim.

been altered, as it is 47 in Mr Ames's Catalogue.

John Playford, who kept a music shop near the Temple-gate in London, was author of "An Introduction to the Skill of Music," published in 1655, and often re-printed. Mr Wood informs us, that he was assisted in this work by Charles Pidgeon, of Gray's Inn, and that he was indebted for a considerable part of it to Thomas Morley's "Introduction to Music," printed in folio, 1597 *. The latter editions of it have the manner and order of performing divine service in cathedral and collegiate churches, subjoined to them. He was editor of "The Book of Psalms and Hymns in "Metre, with all their usual and proper tunes," &c. This was corrected by Henry Purcell, and was sometimes bound with the "Book of Common Prayer." He also published "Airs "and Songs for the Theorbo Lute, or Bass "Viol."

THOMAS MACE Trin. Coll. Cantabr. clericus; *Æt.* 63; *Hen. Coke p. W. Faithorne sc. Before his book; fol.* 1676.

Thomas Mace was author of a book entitled "Musick's Monument, or a Remembrancer "of the best practical Musick, both divine and "civil, that has ever been known to have been "in the World: divided into three Parts." The first part shews a necessity of singing psalms well in parochial churches, or not to sing at all; directing how they may be well sung, &c. The second part treats of the lute; the third of the viol.—Psalmody has been much improv-

* "Fasti Oxon." i. col. 134.

ed both as to music and method since Mace's time. The finest psalm tunes ever composed are those of Marcello, which the Rev. Mr Mason, well known by his poetical works, has caused to be sung in his parish church *. There is an excellent method, or course of singing in churches, in Bishop Gibson's "Appendix to "his Directions to the Clergy of the Diocese of "London."

MR JENKINS, an eminent master of music, flourished in this reign, but I believe no portrait of him has been engraved.

FRANCESCO CORBETTA, famosissimo Mastro di Chittarra, qual Orfeo, nel Suonar ogn'un il narra." *H. Gascar p. h. sh. mezz.*

A guitar in the hand of Corbetta, who was justly admired by the king, seemed to be an instrument of much greater compass and force. Mr Pope, in the following lines, hints at the vogue of this instrument in the reign of Charles.

"No wonder then, when all was love and sport,
"The willing Muses were debauch'd at court:
"*On each enervate string they taught the note*
"*To pant*, or tremble through an eunuch's throat †."
Imit. of the 1st Epist. of the 2d Book of Horace.

An

* "Marcello, a noble Venetian, set the first fifty psalms to music. In "this he has united the simplicity and pathos of the ancient music with the "grace and variety of the modern." Dr Gregory's "Comparative View," &c. p. 153, edit. 4.

† Dr Brown, in his "Estimate of the Manners and Principles of the Times ‖," thus censures the guitar. "The harpsichord, an instrument of power and com- "pass, is now going out of use. The guitar, a trifling instrument in itself, and "gene-

‖ Vol. ii. p. 77, 78, edit. 1758.

S. Harding Del.

Vin. Den Berghe Sc.

FRANCESCO CORBETTA.

AN ACTOR IN TRAGEDY, &c.

THOMAS BETTERTON, the Roscius of his time, who was in dramatic excellence what Purcell was in music, first appeared upon the stage in the reign of Charles II. His portrait belongs to the reign of WILLIAM III.

WRITING MASTERS, &c.

EDWARD COCKER; *Gaywood f. four English verses.*

EDWARD COCKER; *oval; flourished ornaments, viz. Mars, Minerva, &c. oblong; folio.*

EDWARD COCKER; *Van Hove sc. Before his "English Dictionary," in small 8vo.*—See the INTERREGNUM.

JAMES HODDER was author of a copy-book in quarto, entitled, "The Penman's Recreation." See more of him among the authors.

THOMAS WESTON; *R. White sc. 1682; h. sh.*

Thomas Weston was author of a book of writing and drawing, and, I think, of a treatise of arithmetic; quære. He has been confounded with James Weston, a much later author, who published "A new Method of Short "Hand;" which has been several times printed. At the conclusion of his advertisement to

"generally now taught in the moſt ignorant and trifling manner, is adopted "in its place; while the theorbo and lute, the nobleſt, becauſe the moſt ex- "preſſive and pathetic of all accompaniments, are altogether laid aſide. "What is the reaſon of this? Becauſe the guitar is a *plaything* for a *child*; "the harpſichord and lute require application."

the second edition are these words: " N. B. " If his book does not teach any purchaser per- " fectly, he hereby obliges himself to teach him " gratis."

MASON, teacher of short-hand *. *Under the head are these lines.*

" Let Shelton, Rich, and all the rest go down ;
" Bring here your golden pen, and laurel crown:
" Great Mason's nimbler quill outstrips the " wind,
" And leaves the voice, almost the thoughts, " behind.
" In vain may Momus snarl; he soars on high,
" Praise he commands, and envy does defy."
S. W.

8*vo.* *Before his* " *Arts Advancement.*"

This author endeavoured to improve upon Jeremiah Rich's scheme, in his " Pen plucked " from an Eagle's Wing." But he was more successful in his " Arts Advancement, or an ex- " act Method of Short-Hand ;" founded on a plan of his own. His last treatise, entitled, " La Plume volante," is his master-piece. He was by many *supposed* to have carried this art to a higher degree of perfection than any of his predecessors. His " Short-Hand improved" has been lately reprinted. He was famous for writing much in a little compass ; for which Biddlecomb, who belonged to the choir at Salisbury, and several others, have been noted.

SAMUELIS BOTLEY, 1674, Æt. 33 ; *six English verses ;* 8*vo.*

Samuel

* His portrait may be placed in either of the two following reigns.

Samuel Botley was author of "Maximum in "Minimo, or Mr Jeremiah Rich's *Pen's Dexterity* "completed," 1674. This book is entirely engraved.

WILLIAM HOPKINS; *Drapentier sc.* 12mo.

William Hopkins, teacher of the art of ſhorthand, was author of a book, entitled "The Flying Penman," 1674, 12mo.

There is a print of ZEBELINA, *a teacher of ſhort-hand, by Faithorne; and another of* LE BELOMAN, or BELONIAN, *who was of the ſame profeſſion and very probably by the ſame engraver.*

I know nothing of these persons.

TRADESMEN, MECHANICS, &c.

JACOB TONSON, a bookseller of prime note, printed several of the works of Mr Dryden, and other eminent authors in the reign of Charles II. The first edition of the "Spaniſh Friar" was "printed for Richard and Jacob Tonson, at Gray's "Inn Gate, in Gray's Inn Lane, and at the "Judge's Head in Chancery Lane, 1681." His portrait belongs to the reign of Anne.

The most flouriſhing bookseller at this period was George Sawbridge, who left each of his four daughters ten thouſand pounds. He was succeeded in trade by Awnsham Churchill, his apprentice. In the reign of Charles I. and the former part of this reign, there were but two or three eminent booksellers in the kingdom, who employed persons to collect for them at home and abroad, and sold their refuse to inferior tradesmen.

JOHN DUNTON was a bookseller, who failed in trade, and afterwards turned author. He unluckily *failed* several times in his new profession. His head belongs to the reign of ANNE.

JOHN OVERTON, print-seller. His portrait, which belongs to the reign of ANNE, represents him in the 68th year of his age.

EDWARDUS COWPER; *J. Vander Vaart p. Pelham f.* 1724; *mezz.*

Edward Cooper was a very considerable print-seller in the latter end of this reign, and was a thriving man in trade for a long course of years. His name is affixed to a great number of mezzotintos.

ALEXANDER BROWN may be reckoned among the print-sellers, though he more properly belongs to another division. There is some account of him higher up in this class.

RICHARD THOMPSON *; *G. Soust (or Zoust) p. F. Place f. h. sh. mezz.*

This is esteemed the best of Place's portraits.

Richard Tompson was certainly a print-seller; but I am in some doubt whether he was an engraver. I have seen the words *Tompson excudit* to mezzotintos of the dutchess of Portsmouth, the countess of Exeter, the countess of Stamford, the lord John and lord Bernard Stuart, Mrs Davis, and several others, but never *Tompson fecit*. It would perhaps be needless to inform the reader, that the word *excudit* is generally used by those that take off prints at the rolling

* He spelt his name Tompson.

rolling press, and *fecit* by those that engrave them.

It has been already observed, that Tompson, who employed Van Somer to engrave for him, has been confounded with that artist.

JOHANNES BULFINCH; *Loggan sc.* 12*mo.*

I have been informed that Bulfinch, who was a print-seller in the latter end of the reign of Charles II. was living, and in the same profession, in the reign of Anne; but know not when he died. He was a great lover, and also a collector of pictures. It is observable that all persons, whose occupations have any sort of connection with *design*, are apt to grow enamoured of the works of eminent masters, from the history-painter down to the pattern-drawer and print-seller.

I have seen some authentic drawings of portraits, which certainly belonged to Bulfinch, and which are said to have been taken, by his own hand, from original paintings.

THOMAS TOMPION, the famous watchmaker. His portrait belongs to the reign of WILLIAM III.

RICHARDUS COLLINS, natus Oxoniæ, Maij 19, 1642; *J. Browne del. et sc.* 1676, *in Tedbury;* 8*vo.*

This man was supervisor of the excise in the city of Bristol, 1677.

CLASS XI.

LADIES, &c.

DUTCHESSES.

JANE, Dutchess of Norfolk, wife to Henry, duke of Norfolk, earl-marshal of England; *Lely p.* 1677; *Rich. Collin, chalcogr. regis, sc. Bruxellæ*, 1681; *sh.*

This lady, who was a great beauty, was daughter of Robert Bickerton *, gentleman of the wine cellar to Charles II. and second wife to Henry, duke of Norfolk. She married to her second husband colonel Thomas Maxwell, of an ancient family in Scotland ‡, who became afterwards major-general of the army, and commander of the dragoons in Ireland.

" SARA, illustrissima ducissa Somersetensis, ex " gente Alstoniana, in agro Bedfordiensi: T. M. Q. F.

" M. S. P.

" Saræ, illustrissimæ nuper Ducissæ Somersetensis, " Sempiterna in Pauperes Benignitate celeberrimæ.

" Quæ

" Puerorum Ergo,

" Scholam Grammatices apud Tottenham, in Com. Mid. instituit.

" Proventum Verid-togatorum Westm. longe adauxit.

" Ad Juvenes Spei optimæ in Pietate et Literis promovendos,

" Collegia

" Æuei Nasi Oxon.

" Et D. Johan. Cantab.

" in perpetuum ditavit.

" Nec

* James Bickerton his father, was lord of Cash, in Scotland.

‡ Wood's " Fasti," ii. col. 172.

" Nec non alias Mechanicis Artibus aptandos curavit,
" Senectutis studiosa,
" Hospitium extrui et dotari fecit,
" in Subsidium triginta Viduarum,
" apud Froxfield, in Comit. Wilton.
" Egenis de Paroch. D. Marg. Westm.
" unde melius alerentur,
" Vectigal perenne constituit.
" Nonnullas insuper Ecclesias
" Ornamentis permagnificis
" splendide decoravit.
" Obiit VIII. Kal. Nov.
" 1692."

G. Vertue sc. 1736; large h. sh.

The plate whence this print was taken is in the custody of the master of St John's college, in Cambridge.

There is a portrait of this dutchess of Somerset, by Sir Peter Lely, in the library of the same college.

The dutchess of SOMERSET; *Lely p. Vandervaart f. h. sh. mezz.*

There is a mezzotinto print of a young lady of about seven years of age, inscribed, " The " Dutchess of Somerset." It is done after a painting of Sir Peter Lely, and was sold by Alexander Browne. Qu. if the above lady, when a child, or the lady Elizabeth Percy, who was first married to Henry Cavendish, earl of Ogle, next was claimed in marriage by Thomas Thynne, esq. and lastly married to Charles Seymour, duke of Somerset. It is most probable that it is the portrait of the latter, as she was certainly married to the duke in this reign *. But

* See the dedication to Elizabeth, Dutchess of Somerset, before Banks's " Virtue betrayed, or Anne Bullen;" 1682; 4to.

But if it represents either of these ladies, the inscription is equally improper.

FRANCES, dutchess of Richmond, &c. *R. Robinson inv^t. (del.) et f. large h. sh. mezz.*

The dutchess of RICHMOND; *Wissing p. R. Williams f. 4to. mezz.*

FRANCES dutchess of Richmond; *J. V. S. (John Van Somer) f. Lloyd exc. 4to. mezz.*

FRANCES THERESA, dutchess of Richmond; *H. Gascar p. whole length, in the character of Pallas; scarce.*

FRANCES STUART, dutchess of Richmond; *whole length; mezz.*

Her portrait is among the beauties at Windsor, and her effigy in wax is preserved in Westminster-Abbey.

The dutchess of Richmond, who is better known by the name of Mrs Stuart, was a daughter of captain Walter Stuart, son of lord Blantyre, a Scottish nobleman. She was perhaps the finest figure that ever appeared in the court of Charles II. Such were the attractives of her person, that, even in the presence of lady Castlemaine, she drew upon her the eyes of every beholder. It was supposed that Charles would have divorced his queen, and raised her to the throne: certain it is that she made the deepest impression upon the heart of that monarch; and his passion for her was daily increasing when she married the duke of Richmond. All the rage of a disappointed lover fell upon the duke, his consort, and the earl of Clarendon, who was supposed to be instrumental to the match. Her wit was so far from being extraordinary, that it stood in need of all her beauty to recommend it. See more of her

in

London Publish'd 1 November 1, [illegible] by J Harbert, J Arrowsmith & G Barrett.

FRANCES STUART

Duchess of Richmond.

from the painting at Kensington-palace.

S. Harding del.ᵗ W.N Gardiner sculp.ᵗ

Pub.ᵈ Nov.ʳ 1.1790, by E. & S. Harding Pall Mall.

MISS STEWART,

AFTERWARDS DUTCHESS OF RICHMOND.

From an Original Picture by Sir Peter Lely, in the Collection of Lord Westcote at Hagley Park.

S. Harding Del. F.L. Clarkson Sculp.

Pub. Jan.ry 7. 1793. by S. Harding N.o 108 Pall Mall.

DUTCHESS OF BUCKINGHAM.

From an Original Picture by Cooper

in the Collection of the Right Honourable the Earl of Orford. Strawberry Hill.

in lord Clarendon's "Continuation of the Account of his own Life." There is a good deal of her ſecret hiſtory in the "Memoires de Grammont," written by count Hamilton *.

MARY, dutcheſs of Buckingham; *S. Cooper p. Worlidge f. a ſmall oval; from an original picture at Strawberry Hill.*

Mary

* Lee has dedicated his "Theodoſius" to her, and has complimented her beauty in much the ſame ſtrain as he has characterized the courage of Alexander the Great. "To behold you, ſays he, is to make prophets quite forget "their heaven, and bind the poets with eternal rapture."—Philip Rotier, one of the engravers of medals to Charles II. is ſuppoſed, by Mr Walpole, to have been the perſon, "who being in love with the fair Mrs Stuart, afterwards dutcheſs of Richmond, repreſented her likeneſs, under the form of a "Britannia, on the reverſe of a large medal, with the king's head ‖." The *medal*, engraved by Vertue, is in Fentin's edition of *Waller's* "Poems." The following epigram upon it was written by that poet; the obſervations annexed are by the ingenious editor.

Our guard upon the royal ſide!
On the reverſe our beauty's pride!
Here we diſcern the frown and ſmile;
The force and glory of our iſle.
In the rich medal, both ſo like
Immortals ſtand, it ſeems antique;
Carv'd by ſome maſter, when the bold
Greeks made their Jove deſcend in gold;
And Danae, wond'ring at that ſhow'r,
Which falling ſtorm'd her brazen tow'r,
Britannia there the ſort in vain
Had batter'd been with golden rain ‡:
Thunder itſelf had fail'd to paſs;
Virtue's a ſtronger guard than braſs.

"Roti (Rotier), the celebrated graver to Charles II. was ſo paſſionate an admirer of the beautiful Mrs Stuart, afterwards dutcheſs of Richmond, that, "on the reverſe of the beſt of our coin, he delineated the face of Britannia "from her picture. And in ſome medals, where he had more room to diſplay both his art and affection, the ſimilitude of feature is ſaid to have been "ſo exact, that every one who knew her Grace could, at the firſt view, diſcover who ſat for Britannia."

‖ See "Anec. of Painting," iii. p. 94. See alſo Evelyn's "Numiſmata." p. 27, 28, 137.

‡ That is, had the lady, who appears in the character of Britannia on the medal, been in Danae's place, Jove's attempt upon her had been in vain, as was Charles's on Mrs Stuart. See Burnet, i. 251, &c. Clarendon's "Continuation," p. 338.

Mary, sole daughter and heiress of Thomas, lord Fairfax, and wife of George Villiers, duke of Buckingham, was a woman of little or no beauty *, but of great virtue and piety. The duke, who *seemed to be all mankind's epitome*, well knew how to *assume, at least*, the character of an affectionate husband; and loved her, very probably in her turn, as she was a complying and contented wife. A man who could equally adapt himself to the presbyterian Fairfax and the irreligious Charles, could, with great ease, become a civil and obliging husband to a woman who was never disposed to check the current of his humour, or correct the eccentricity of his course. She died in 1705, in the 66th year of her age.

ANNE, Dutchess of Albemarle; *sold by R. Gammon; h. sh.*

ANNE, Dutchess of Albemarle; *standing hand in hand with the duke; sold by Stent; very bad.*

Anne Clarges, dutchess of Albemarle, was the daughter of a blacksmith †, who gave her an education suitable to the employment she was bred to, which was that of a milliner. As the manners are generally formed early in life, she

* Her perſon is ſaid to have been low and fat. See Ives's "Select Papers," p. 40.

† The following quotation is from a manuſcript of Mr Aubrey, in Aſhmole's Muſeum: "When he (Monck) was priſoner in the Tower, his "ſempſtreſs, Nan Clarges, a blackſmith's daughter, was kind to him in a "double capacity. It muſt be remembered that he was then in want, and "that ſhe aſſiſted him. Here ſhe was got with child. She was not at all "handſome, nor cleanly: her mother was one of the five women barbers, "and a woman of ill fame. A ballad was made on her and the other four; "the burden of it was,

"Did you ever hear the like,
"Or ever hear the ſame,
"Of five women barbers,
"That lived in Drury Lane.

she retained something of the smith's daughter, even at her highest elevation. She was first the mistress, and afterwards the wife, of general Monck; who had such an opinion of her understanding, that he often consulted her in the greatest emergencies. As she was a thorough royalist, it is probable that she had no inconsiderable share in the Restoration. She is supposed to have recommended several of the privy-counsellors in the list which the general presented to the king soon after his landing. It is more than probable that she carried on a very lucrative trade in selling of offices, which were generally filled by such as gave her most money *. She was an implacable enemy to Lord Clarendon; and had so great an influence over her husband as to prevail with him to help to ruin that excellent man, though he was one of his best friends. Indeed the general was afraid to offend her, as she presently took fire; and her anger knew no bounds. She was a great mistress of all the low eloquence of abusive rage, and seldom failed to discharge a volley of curses against such as thoroughly provoked her †. Nothing is more certain, than that the intrepid commander, *who was never afraid of bullets*, was often terrified by the fury of his wife.

ELIZABETH, dutchess of Albemarle; *Sherwin f. h. sh. mezz. Extremely scarce.*

Elizabeth eldest daughter of Henry Cavendish, duke of Newcastle, was married to Christopher, son and heir to George, duke of Albemarle, when he was only sixteen years of age. Christopher, in the year 1670, succeeded

* See the "Continuation of Lord Clarendon's Life, p. 46.
† Vide the "Contin. of Lord Clarendon's Life," p. 621.

succeeded his father in title and estate. The wayward and peevish temper of his dutchess made him frequently think a bottle a much more desirable companion. She espoused to her second husband, Ralph, lord Montagu †, who, in 1705, was created lord Montbermer and duke of Montagu *. She survived him many years and died of mere old age, the 28th of August, 1738, leaving no issue by either of her husbands.

ANNE, dutchess of Monmouth; *inscribed* "*Catharina Demodema*," *&c. Lely p. Shenck f. h. sh. mezz.*

The

† As this great lady had an immense estate from her noble ancestors, she was determined, after the duke of Albemarle's death, to give her hand to nobody but a sovereign prince. Lord Montagu therefore courted, and married her, as emperor of China. This story was brought on the stage in the comedy of the "Double Gallant, or sick Lady's cure," written by Colley Cibber. Her grace, who lived for some time at Montagu House, and died in Clerkenwell, was, as may well be supposed disordered in her head, and saw no company: but, to her death, was constantly served on the knee as a sovereign. As the duke ‡, her second husband confined her, he was obliged by her relations to produce her in open court, to ascertain that she was alive. Soon after her death, which was in a very advanced age, the savings of her estate, after an allowance of three thousand pounds a year for the maintenance of her rank were divided among her own relations. I shall add to this note, which I owe to Mr Horace Walpole, that Richard, lord Ross, a man of wit, humour, and frolic, who affected to imitate the earl of Rochester, was rival to lord Montagu. He is said to have written the following verses upon his marriage with the dutchess of Albemarle.

Insulting rival, never boast
Thy conquest lately won;
No wonder if her heart was lost:
Her senses first were gone.
From one that's under Bedlam's laws
What glory can be had?
For love of thee was not the cause;
It proves that she was mad.

* It was this duke, who, when the duke of Marlborough, in high terms, commended the excellency of his *water-works* at Boughton, replied, with great quickness, But they are by no means comparable to your grace's *fire-works*.

‡ See the sequel of the above article.

The Dutchess of MONMOUTH; *Kneller p. J. Vandervaart f. h. sh. mezz.*

The Dutchess of MONMOUTH; *E. Cooper exc. 4to. mezz.*

The Dutchess of MONMOUTH; *J. Smith f. 4to. mezz.*

ANNA, ducissa de Monmouth; *Van Hove sc.*

ANNE, Dutchess of Monmouth; *a small head. D. L. (David Loggan).*

At Dalkeith House, the seat of the duke of Buccleugh, in Scotland, are portraits of the dutchess of Monmouth and her two sons.

The Dutchess of Monmouth, who was allied to all the prime nobility of Scotland, was, for her agreeable person and behaviour, good sense, and irreproachable character, one of the most amiable and valuable ladies about the court. During the first years of her marriage, she seems to have been as happy and as much envied as any woman in the kingdom. But this happiness was of short duration. She was unfortunately supplanted in the duke's affection by the lady Harriot Wentworth *, whose personal charms were superior to her own. His attachment to this lady was uninterrupted; it continued even to the block †. The dutchess did not long continue a dowager; in 1688 she espoused Charles, lord Cornwallis. She had issue by both her marriages. Mr Gay the poet was some time secretary, or domestic steward, to her grace. *Ob.* 1732.

MAR-

* Only daughter and heireſs of the earl of Cleveland.

† See Echard's "Hiſtory of England;" or ſee rather, "A Letter from Dr "William Lloyd, Biſhop of St Aſaph, to Biſhop Fell; concerning the Execution, "and laſt Behaviour of the duke of Monmouth," in the Appendix to the Preface to "Walter Hemmingford," publiſhed by Hearne, Num. XIII. which letter was the very MS. made uſe of by Echard.

MARGARET, dutchess of Newcastle. See the Class of Authors.

BARBARA, Countess of Castlemaine, (afterwards dutchess of Cleveland) *Faithorne f. large h. sh.*

The Dutchess of CLEAVELAND, (or CLEVELAND;) *Lely p. Brown—whole length; mezz.*

The Dutchess of CLEAVELAND; *Lely p. Pearls in her hair.*

The dutchess of CLEAVELAND; *Lely p. R. Tompson exc. h. sh. mezz.*

The Dutchess of CLEAVELAND; *Lely p. Becket exc. h. sh. mezz.*

The Dutchess of CLEAVELAND; *Lely p. Becket f. 4to. mezz.*

The Dutchess of CLEAVELAND; *Lely p. Becket f. 8vo. mezz.*

The Dutchess of CLEAVELAND; *Lely p. Smith exc. whole length, sitting; large h. sh.*

The Dutchess of CLEAVELAND; *Lely p. E. Lutterel f. h. sh. mezz.*

The Dutchess of CLEAVELAND; *Wissing p. R. Williams f. 4to. mezz.*

The Dutchess of CLEAVELAND: *Kneller p. Becket f. 4to. mezz.*

The Dutchess of CLEAVELAND; *Kneller p. Smith f. 4to mezz.*

BARBARA, Dutchess of Cleaveland; *Overton (vendidit) 4to.*

The Dutchess of CLEAVELAND; *Schenck f. 4to. mezz.*

The Dutchess of CLEAVELAND; *represented as a shepherdess. Sherwin sc. large h. sh.*

——Varium et mutabile semper
Fæmina. VIRG.

—— Here in ermin'd pride,
And there *Pastora*, by a fountain side. POPE.

Her

Sharding Del. Pub. Jan.y 1. 1793. by E & S Harding Pall Mall. Van Bunderghe Sc.

DUTCHESS OF CLEVELAND.

From an Original Picture by S.r P. Lely. in the Possession of S.r Brook Boothby B.t

Her portrait, in the character of Pallas, is in the Gallery of Beauties at Windsor.

At Dalkeith House, she is represented as a Madonna with her infant son. It is said that her grace sent such a picture to a female convent in France, as an altar-piece; but that the nuns, discovering whose portrait it was, sent it back with indignation.

The Dutchess of CLEVELAND, and my Lady BARBARA * her daughter. *H. Gasparp.* This print, which is supposed to be unique, is in the possession of Mr Walpole.

The original picture is in the possession of lord Dacre: it belonged to his grandmother, Anne, countess of Sussex, who was her daughter.

Barbara Villiers, dutchess of Cleveland, was sole daughter and heir of William viscount Grandison, and wife to Roger Palmer, esq. afterwards created earl of Castlemaine. Her person was to the last degree beautiful; but she was, in the same degree, rapacious, prodigal, and revengeful. She had, for a considerable time, a great, and no less dangerous influence over the king; as no woman of her age was more likely to beggar, or embroil a kingdom. She was the most inveterate enemy of the earl of Clarendon, who thought it an indignity to his character to shew common civilities, much more to pay his court, to the mistress of the greatest monarch upon earth †. It was impossible that Created 22 Car. II

* Barbara, who was the youngeſt daughter of the Dutcheſs of Cleveland was born July 16, 1672. She became a nun at Pontoiſe in France.

† When the earl of Clarendon was going from court, upon his reſignation of the great ſeal, the dutcheſs of Cleveland, who well knew him to be her

that the king could be an absolute stranger to her intrigues: but he seems to have had as little delicacy with regard to the virtue of his mistresses, as his brother was observed to have in point of beauty. Though her pride was great, she is said to have been sometimes humble in her amours; and, if we may believe the scandalous chronicles of this reign, she could descend to play-wrights, players, and rope-dancers. When the king's affections were alienated from her, he, to pacify her, created her Dutchess of Cleveland. *Ob.* 1709 *. See ROBERT FIELDING, esq. Class VIII.

LOUISE, dutchess of Portsmouth; *Lely p. Blooteling f.* 1677; *4to. mezz.*

LOUISE, dutchess of Portsmouth; *Lely p. G. Valck f.* 1678; *h. sh. mezz.*

LOUISE, dutchess of Portsmouth; *Lely p. E. Le Davis sc. h. sh.*

LOUISE, dutchess of Portsmouth; *Lely p. Tompson exc. h. sh.*

LOUISE, dutchess of Portsmouth; *Kneller p. Beket f. whole length; large h. sh.*

LOUISE, dutchess of Portsmouth; &c. *Kneller p. Smith exc. whole length; large h. sh. mezz.*

LOUISE, dutchess of Portsmouth; *Kneller p. Smith f. mezz. h. sh.*

LOUISE, dutchess of Portsmouth; *H. Gascar p. A Baudet sc. She is holding a dove; Cupid is at her*

enemy, insulted him from a window of the palace. He turned to her, and said, with a calm but spirited dignity, *Madam, if you live, you will grow old.*

* In Christian Gryphius's book, "De Scriptoribus Historiam Seculi XVII. "illustrantibus," Lipsi. 1710, 8vo. p 361, the following piece is mentioned: "Hattige, ou la belle Turque, qui contient ses Amours avec le Roi de Tama-"ran;" Cologne, 1676, 12mo. This, if the author may be credited, is the secret history of the amours of Charles II. with the Dutchess of Cleveland.

her right hand: probably her son, the duke of Richmond, in that character *.

Her portrait is at Dunham, the seat of the earl of Stamford.

There is another, the best that I have seen, at Blenheim.

Louise de Querouaille, or Queroville †, dutchess of Portsmouth, was sent over to England by Lewis XIV. in the train of the dutchess of Orleans, to bind Charles II. to the French interest. This she did effectually; and the business of the English court was constantly carried on with a subserviency to that of France. She occasionally dissembled love, the vapours, or sickness; and rarely ever failed of working the easy monarch to her point. Her polite manners and agreeable temper riveted the chains which her personal charms had imposed upon him: she had the first place in his affections, and he continued to love her to the day of his death. Her beauty, which was not of the most delicate kind, seemed to be very little impaired at seventy years of age ‡. *Ob.* Nov. 1734, *Æt.* 89. She had a sister, who married Philip, earl of Pembroke, with whom she lived very unhappily. She was afterwards married to the marquis of Tuoy, and died at Paris in a very advanced age, 1728. 1670. Created Aug. 9. 1673.

The Dutchess of GRAFTON; *Wissing p. Becket f. h. sh. mezz.*

* The portraits of the dutchess of Portsmouth, and her son, the duke of Richmond, were drawn *by Sir Peter Lely*, as a madonna and child, for one of the convents in France. See the "Ædes Walpolianæ."

† Charles II. in his "Mock Speech," written by Marvell, calls her *Carwell*, by which name she popularly went. See Coke's "Detection," &c. ii. p. 171.

‡ Voltaire, "Siecle de Louis XIV."

The dutchess of GRAFTON; *Wissing p. Smith f. h. sh. mezz.*

The dutchess of GRAFTON: *W. Vincent f. 4to. mezz.*

The dutchess of GRAFTON; 1683. *J. Verkolje f. h. sh. mezz.*

Mrs French, in Swallow-street, has an original painting of her by Wissing, from which Smith engraved his print. Her portrait, in the Gallery of Beauties at Hampton Court, is well known.

Isabella, dutchess of Grafton, was sole daughter and heir of Henry Bennet, earl of Arlington. In 1672, she married Henry, earl of Euston, afterwards duke of Grafton, the only son of Charles II. by Barbara, dutchess of Cleveland. As her father's honours descended to her, she walked in the coronation procession of George I. as countess of Arlington in her own right*. She died the 7th of February, 1722-3.

MARY, dutchess of Beaufort, daughter to Arthur, lord Capel, murdered by the rebels in 1648; *R. Walker p. J. Nutting sc. large h. sh.*

This inscription was taken verbatim from Ames's "Catalogue of English Heads," p. 14. I have seen one or two proofs from the same plate, in which she is styled "dutchess dowager "of Beaufort:" it is certain that she was not a dowager when her portrait was painted, as Robert Walker, who drew it, died before the Restoration, and the duke, her husband, did not die till the year 1699.

Mary

* "Biog. Britan." ii. p. 712.

Mary Capel was wife to Henry Somerset, duke of Beaufort, who was president of the council, in the principality of Wales, in this, and the succeeding reign; and a lord of the bedchamber, and one of the privy-council to king William. She had two sons, and three daughters by him, of whom there is an account in Collin's "Peerage."

COUNTESSES.

The countess of ARUNDEL; *Lely p. R. IV. (Robert White) f. 4to. mezz.*

This, and the head of Dr Briggs, are the only mezzotintos done by Robert White.

This lady was the eldest daughter of Esme, duke of Lenox, and wife of Henry Frederic Howard, earl of Arundel. Thomas, earl of Arundel, his father, was imprisoned for marrying him to her against the consent of the king, who had designed her for Lord Lorne *.

ELIZABETH, countess of Northumberland; *Lely p. Browne; h. sh. mezz.*

ELIZABETH, countess of Northumberland; *with an orange-tree; Lely p. Browne; h. sh. mezz.*

ELIZABETH, countess of Northumberland; *Lely p. Becket f. h. sh. mezz.*

There is a portrait of her at Bulstrode.

Elizabeth Wriothesley, daughter to Thomas, Earl of Southampton, lord high-treasurer of England, and wife to Josceline Percy, the last earl of Northumberland of that name. She was mother

* From the information of Mr Walpole.

mother to Elizabeth, dutchess of Somerset, already mentioned in this Class.

The countess of EXETER; *P. Lely p. R. Tompson exc. h. sh. mezz.*

Frances, daughter to John, earl of Rutland, and wife to the first earl of Exeter of the name of John. Her son, John, lord Burleigh, who, upon the death of his father, became earl of Exeter, married Anne, only daughter of William, the third earl of Devonshire, and widow of Charles, lord Rich, son of Charles earl of Warwick. This lady was remarkable for travelling twice to Rome, with her husband.

MARY, countess dowager of Warwick; *Æt.* 53, *&c.* 8*vo.*

Mary, countess of Warwick, was the thirteenth of the fifteen children that the *Great earl of Cork*, founder of the illustrious house of Boyle, had by his second lady, the daughter of Sir Geoffry Fenton. She was married to Charles, earl of Warwich, whom she survived about five years. She was so eminent for her bounty to the poor, that the earl, her husband, was said *to have left his estate to charitable uses.* Such was the fame of her charity and hospitality, that it advanced the rent of the houses in her neighbourhood, where she was the common arbitress of controversies, which she decided with great sagacity and judgment, and prevented many tedious and expensive law-suits. The earl, her husband, alluding to her economy, as well as her other excellencies, declared, that "he had rather have her with five thousand pounds, than any other woman with twenty thousand." She died the 12th of April, 1678. See more of her in

MARY COUNTESS of WARWICK.

Published March 1.1798 by S. Harding. 127. Pall Mall.

in the following Sermon, to which her portrait is prefixed. "Ἔυρηκα Ἔυρηκα, The virtuous Woman found, her Loss bewailed, and Character exemplified, in a Sermon preached at Felsted in Essex, April 30, 1678, at the Funeral of that most excellent Lady, the Right Honourable, and eminently religious and charitable, Mary, Countess dowager of Warwick, the most illustrious Pattern of sincere Piety and solid Goodness this Age hath produced; with so large Additions as may be stiled the Life of that noble Lady: by A. Walker, D. D. Rector of Fyfield. To which are annexed some of her Ladyship's pious and useful Meditations;" 8vo.

The Countess of STAMFORD; *Lely p. R. Tompson exc. 4to. mezz.*

The Countess of STAMFORD; *Wissing p. Becket f. h. sh. mezz.*

This lady was daughter of Mr Harvey of Combe, in Surrey, and first wife of Thomas Grey, the second earl of Stamford. As I have but one of these prints before me, I am in some doubt whether the former does not represent Lady Anne Cecil*, the first countess of Stamford. I am assured that her portrait by Lely is at Dunham.

ELIZABETH BUTLER, countess of Chesterfeld; *Lely p. Browne; h. sh. mezz.*

Her portrait is at the late Sir Andrew Fountain's, at Narford, Norfolk †.

* Daughter and coheir to William, earl of Exeter.

† At the same place is a portrait of Lady Southesk.

Elizabeth Butler was eldest daughter of James, duke of Ormond, and second wife to Philip Stanhope, earl of Chesterfield.—It has been observed that a man could not turn round without being struck with beauties in the court of Charles II. The countess of Chesterfield was one of the most striking in the circle. Her husband did not know what a treasure he had in his possession, and treated her, at first, with disregard: but when every body else admired her, he became her admirer too, and was sufficiently slighted in his turn. He rightly concluded, that when the eyes of all the world were turned upon her, there were among them the eyes of some lovers. This naturally excited his jealousy, and he appears to have felt the most unhappy part of the passion of love in a more exquisite degree than any other. His suspicion particularly fell upon the Duke of York, who, it seems, was not insensible of her charms, and was far from being the most cautious of men in the conduct of his amours. The name of Lady Ch . . . d often occurs in the "Memoires de Grammont."

The countess dowager of ESSEX; *in mourning, with her son and daughter; the latter holds a garland of flowers: without inscription; large h. sh. mezz.*

The original picture is at Cashiobury, near Watford.

Elizabeth, daughter of Algernon, earl of Northumberland, widow of Arthur Capel, earl of Es-
1683. sex, who died in the Tower; with her son, Algernon, earl of Essex; and her daughter, who afterwards married Charles Howard, earl of Carlisle. The countess of Essex had another daughter, who, to her inexpressible grief, died in her childhood. Sir William Temple's letter to her, upon this occasion,

is

Hall sc.

Elizabeth Countess Dowager of Essex.

Was Daughter of Algernon Percy E.^t^ of Northumber.^d^ and Widow to Arthur Cayel Earl of Essex. She had six Sons and two Daughters, only two of which lived to maturity, a Son and a Daughter. This Amiable Lady died in a good Old Age & was buried in Watford Church (Hertfordshire) near her Husband Feb. 5. 1717-18.

Pub.^d^ by J. Thane March 1.^st^ 1781.

is entitled to the same rank among modern compositions, that the admired book of "Consolation," which has been attributed to Cicero, retains among the ancient *.

ANNE, (CATHARINE †) countess of Chesterfield; *Vandyck p.* 1636; *P. Van Gunst. sc. large h. sh.*

The original, which was in the Wharton collection, is at Houghton.

Catharine, daughter of Thomas, lord Wotton, and widow of Henry, lord Stanhope, who died before his father, the earl of Chesterfield. She had been governess to Mary, princess of Orange; and was, after the Restoration, made countess of Chesterfield for life. She married to her second husband John Poliander Kirkoven, lord of Helmfleet, in Holland ‡. *Ob.* 9 April, 1677. Though Vandyck was in love with this lady, he is said to have been so ungallant as to dispute with her about the price of the picture from which the print was engraved §.

Created 29 May, 12. Car. II.

THE LADY ARLINGTON; *P. Lely p. h. sh. mezz. This print, with some alterations, has been inscribed* "Catharine Queen Dowager."

Isabella of Nassau, daughter of lord Beverweert, a natural son of the famous prince Maurice, and wife to Henry Bennet, earl of Arlington. She was sister to lady Emilia Nassau, countess of Ossory, and mother of the dutchess of Grafton. *Ob.* 18 Jan. 1718, Æt. 87.

CHAR-

* It is entitled, "Consolatio; Liber quo seipsum de Filiæ Morte consolatus est." See it among Lipsius's "Critical Works."

† See "Anecdotes of Painting," ii. p. 113. notes.

‡ Her third husband was Daniel Oneale, esq. of the bed chamber to Charles II.

§ "Anecdotes of Painting," ubi supra.

CHARLOTTE FITZROY, countess of Lichfield. See the next reign.

LADY MARY RATCLIFFE, *in a high headdress of ostrich's feathers; feathers of the same kind about her waist; whole length; h. sh. mezz. She is placed here as countess of Derwentwater.*

Mr Walpole thinks that this theatric dress might be the same in which she acted at court. The original portrait is now at Cliveden *: it is thus inscribed, "Lady Mary Tuder, (Tudor), "natural daughter to king Charles II. married to "the earl of Derwentwater." See Mrs DAVIS, in this class.

VISCOUNTESS, AND DAUGHTERS OF EARLS.

LADY FALCONBERG, daughter of Oliver Cromwell. See the INTERREGNUM.

The Lady ASHLEY; *Lely p. Tompson. exc. h. sh. mezz.*

Dorothy, daughter of John Manners, earl of Rutland, and wife of Anthony, lord Ashly, son of the lord chancellor Shaftesbury.

LADY MARY JOLLIFFE, &c. *R. White sc. 4to.*

Mary, daughter of Ferdinando Hastings, earl of Huntingdon, by Lucy, daughter and heir of Sir John Davies of Englefield, knt. premier-serjeant at law to king James and king Charles I. as also solicitor, and afterwards attorney-general in Ireland. She was a woman of a strong and cultivated understanding, and of exemplary conduct in her religious and domestic character. She

* Spelt Clifton in Gibson's "Camden."

The Right Honble the Lady Mary Jollife Daughter to Ferdinando late Earle of Huntingdon.

She died in 1678, having had one child only by her husband William Jolife*, of Caverswell Castle, in the county of Stafford, esq. See more of her in the Sermon at her funeral by Samuel Willes, M. A. preacher at Allhallows, in Derby; to which is prefixed her head.

The Lady ESSEX FINCH; *P. Lely p. Browne; h. sh. mezz.*

Lady Essex Rich, second daughter and co-heir of Robert, earl of Warwick, married to Daniel Finch, afterwards earl of Nottingham.

MRS ANNE MONTAGUE; *Lely p. Browne; whole length; h. sh. mezz. She is represented young.*

This print should have been inscribed, *Lady Anne*, &c. It is the portrait of the third daughter of the first earl of Sandwich, who was first married to Sir Richard Edgecumbe, father of lord Edgecumbe; next to Christopher Montague, elder brother to Charles, earl of Halifax †.

BARONETS, &c.

The Lady CATHERINE SEYMOUR, relict of the lord Francis Seymour, baron of Trowbridge; *Lely p. Browne; h. sh. mezz.*

Catharine, mother to lord Francis Seymour, baron of Trowbridge, who, in 1675, succeeded his cousin John, duke of Somerset, in all his titles.

* Sometimes written Jolliffe.

† There is a print, inscribed, "Lady Henrietta Mordaunt, Daughter of "Charles, Earl of Peterborough, &c. Lely p. Watson f." As this is a daughter of the earl who took Barcelona, and the same person who married the duke of Gordon, who died in 1728, the portrait was, most probably, never painted by Lely, who died before Charles II. It must therefore belong to a subsequent reign.

titles. He was killed in Italy in 1678, and was succeeded by his brother, Charles Seymour, who died the 2d of Dec. 1748.

The Lady GREY; *P. Lely p. h. sh. mez.*

Mary, fourth daughter of George, earl of Berkeley, and wife of Ford, lord Grey, famous for his amours with her sister, lady Henrietta Berkeley. The printed letters which are said to have passed between the two lovers are undoubtedly spurious*; but some parts of them must be allowed to be very naturally and pertinently written.

RACHEL, Widow of DR WILLIAM PAULE, Bishop of Oxon, Daughter of Sir Christopher Clitherow, Knt. aged 50, born the 7th of June, 1617. *Loggan ad vivum del. Eliza. B. Gulston f. large 4to.*

The original drawing is in the possession of James Clitherow, of Norton House, in Middlesex, esq.

Rachel Paule was daughter of Sir Christopher Clitherow, knt. an eminent merchant and alderman of London, in the reigns of James and Charles the First†. She was one of his children

* See the "Life of J. Dunton, Bookſeller."

† He ſerved the offices of ſheriff and lord mayor in the years 1625 and 1636, was governor of the Eaſt-land company, and preſident of Chriſt's hoſpital §. He was choſen one of the repreſentatives of the city of London in the third parliament of Charles; the precipitate diſſolution of which lord Clarendon laments as the principal cauſe of the national confuſion that ſoon after followed. As he found that his principles, which were ever well affected to monarchy and the church of England, rendered him daily leſs acceptable to the puritan party, which then took the lead in the city, he retired, ſoon after his mayoralty, from public buſineſs, and died in 1642. He was buried in the church of St Andrew Underſhaft, where there is a fair monument to his memory.

§ In the court-room, belonging to the hoſpital, is an original portrait of [illegible], dated 1641.

'dren by his second wife, Mary, daughter of Sir Thomas Cambell, knt. lord mayor of London in 1659. She married Dr William Paule, who was fellow of All-Souls College, in Oxford, and afterwards bishop of that see. After his lordship's death, she retired to St Giles's, in Oxford, where the original drawing of her, in the widows weeds of that time, was taken by David Loggan. She died in 1691, leaving several children; but the male line became extinct on the death of her grandson, William Paule *, of Braywick, in Berks, and Greys, in Oxfordshire, esq. whose only child, by lady Catharine Fane, his wife, who was daughter of Vere, and sister of John, late earl of Westmoreland, married Sir William Stapleton, bart. whose son, Sir Thomas, now enjoys the Paule estate; and, in right of his grandmother, is also presumptive heir, after the death of Francis, now lord Despencer, and his sister, lady Austen, without issue, to that ancient barony †.

The Lady ‡ STANHOPE: *Lely p. Browne; h. sh. mezz.*

Catharine

* Mr Paule, the father of this gentleman, was remarkably fat, but not so corpulent as Dr Tadlow, of St John's College, his contemporary at Oxford. The facetious Dr Evans ‖, of the same house, who loved a pun, said in conversation, that he had some thoughts of writing a poem upon Tadlow, of which indeed, at present, he had only composed this line:

Tadloidis musæ *Paulo* majora canamus.

It was on the same person that Dr Evans made this well-known distich:

When Tadlow walks the streets, the paviours cry
God bless you, sir!—and lay their rammers by.

† Communicated by James Clitherow, esq.

‡ The title of *Lady* is sometimes used instead of *Mrs* in the inscriptions of prints.

‖ Author of "The Apparition, a Poem;" the Epitaph on Vanbrugh, &c.

§ Parody of Virg. Eclog. iv. v. 1.

Catharine, daughter of Thomas, lord Wotton, and widow of Henry, lord Stanhope. She had a daughter, named Catharine after her mother, who married William, lord Allington. She was created countess of Chesterfield by Charles the Second

There is, in the Gallery of Beauties at Windsor, a portrait by Sir Peter Lely, called "Lady "Rochester," which has been mistaken for the wife of John, the famous lord, who was indubitably no beauty. The portrait in question is conjectured to represent the first wife of Laurence Hyde, second son of Edward earl of Clarendon, who was created viscount Hyde and baron of Wotton Basset, the 24th of April, 1681, and earl of Rochester, 29th of November, 1682. As Sir Peter Lely died in 1680, I have placed her here as the wife of an earl's second son; but, perhaps, improperly. If there be a portrait at Cashiobury resembling this at Windsor, it may be depended upon as done for one of the wives of Earl Laurence, and may probably lead to a further discovery.

Madam CATHARINE NEVILL; *Lely p. Browne; h. sh. mezz.*

There is a mezzotinto print, sold by Brown, said to have been done from a painting of Vandyck, and inscribed with both the names of this lady.

Catharine, daughter of Henry, lord Abergavenny; first married to Robert Howard, and afterward to Robert Berry, esq.

The Lady BELLASIS (Bellasyse); *Lely p. Tompson exc. h. sh. mezz.*

This

S Harding del.t E Harding sculp.t

Mrs Hyde,

Afterwards Lady Rochester.

The Original by Sir Peter Lely at Windsor.

This lady, who was widow of the son of John, lord Bellasyse, was remarkable for a vivacity which seems to have supplied the place, and answered all the purposes, of beauty. Though she was one of the least handsome women that appeared at court, she gained so far upon the affections of the duke of York, that he gave her a promise under his hand to marry her. He did his utmost to convert her to his own religion; but nothing could induce her to change that in which she had been educated. The lord Bellasyse, her father-in-law, who was a zealous papist, dreading the influence that such a woman might have upon the duke in religious affairs, disclosed the secret of the contract to the king. Charles sent for his brother, and told him, "it "was too much to have played the fool once: "that was not to be done a second time, and at "such an age *." The lady was so intimidated by threats, that she gave up the original contract, but took care to preserve an attested copy. It appears from a letter of Dr Swift to Mrs Dingley, lately published, that she died in the reign of Anne; and that lord Berkeley of Stratton, who was one of her executors, got about 10,000 *l.* by her death. The portrait at Windsor, which is commonly called Lady Byron's, is supposed to be that of lady Bellasyse. The almost total absence of beauty in it seems to confirm that conjecture. See "Anec. of Paint." III. p. 39.

The Lady MARY ARMYNE; *F. H. Van Hove sc. In Clarke's "Lives;" folio.*

Her portrait, by Cornelius Janseo, is at Welbeck.

Mary,

* Burnet.

Mary, daughter of Henry Talbot, fourth son of George, earl of Shrewsbury, and wife of Sir William Armyne. She perfectly understood the Latin and French languages, and was well read in history and divinity. Her apprehension and judgment were equally extraordinary, and only exceeded by her piety and charity. She founded three hospitals in her life-time; one at Burton Grange in Yorkshire, and two others in different counties. She also left an estate to charitable uses. *Ob.* 1675.

The LADY ELISABETH BROOKE, (or BROOKES), *Ao. Dom.* 1683. *Æt.* 82; 12*mo.* *Before her "Funeral Sermon," by Parkhurst.*

Lady Brooke, who was born at Wigsale, in Sussex, was daughter of Thomas Colepepper, esq. and wife of Sir Robert Brooke, knt. of Cockfield Hall, Yoxford, in the county of Suffolk. She was, in the early part of her life distinguished for the elegance of her person as she afterwards was for her cultivated understanding, masculine judgment, and elevated piety. She died in July, 1683.

The Lady ELIZABETH JONES; *Lely p. Tompson exc. h. sh. mezz.*

This lady is supposed to have been the wife of Sir William Jones. Morant, in his "History of Essex *," mentions Elizabeth, daughter of Edmund Alleyn, of Little Lees, in that county, married first to John Robinson; afterwards to Sir William Jones, attorney-general to Charles II. It appears that "Lady Elizabeth Jones," mother of Sir John Robinson, died in 1699, aged

* Page 99.

aged 68, and was buried at Denston, in Suffolk, at which place is the seat of the Robinsons.

LADY ANNE BARRINGTON, and Lady MARY St JOHN; *H. Gascar p. large h. sh. mezz.*

This scarce print is in the possession of Mr Horace Walpole. The families of Barrington and St John are well known. I know nothing of the personal history of the ladies.

The Lady MOORELAND (MORLAND); *P. Lely p. R. Tompson exc. h. sh. mezz.*

Lady Morland was daughter of George Fielding, esq. and wife of Sir Samuel Morland, bart. of Sulhamsted Banister, in the county of Berks, and master of the mechanics to Charles II. *Ob.* 20 Feb. 1678-9. She lies buried in Westminster abbey, with an inscription in English and Hebrew upon her monument: there is also an epitaph, which seems to have been written in the Ethiopic language, that people might *not* read it. Job Ludolph, the writer *, when he saw it on the tomb, felt much the same kind of emotion as he would have felt at the unexpected sight of a familiar friend in a strange country †.

* See his article in the Appendix to this reign.

† The author of the "Life of Ludolf," at p 126, 127, says, "Non "gaudio parvo perfusus, cum in Templo Westmonasterienſi inciſum mar- "mori candido videret carmen Æthiopicum, quod, rogatus, in memoriam "uxoris clariſſimi viri Samuelis Morlant, equitis Angli, olim conſcripſe- "rat ‖."

‖ In Præfat. ad "Grammat. Æthiop." edit. ſecundæ, monet Ludolfus ſuum, *auctorem*, nomen, forte ex invidia adſculptum marmori non fuiſſe." Ibid p. 127, n.

The Lady ELIZABETH RAWDON, wife to that most valiant colonel and worthy knight, Sir Marmaduke Rawdon, of Hodsdon in Hartfordshire; *Æt.* 76; *R. White sc. 4to.*

This is one of the set of the Rawdon family, engraved for the manuscript before mentioned. See an account of the husband of this lady in the eighth class.

Lady KING; *Lely p. White sc. Ob.* 24 Oct. 1698.

Quære if the lady of Sir Edmund King, physician to Charles II.?

LADY TREVOR WARNER, in religion called Sister CLARE; *Largilliere p. Van Schuppen sc. 8vo. Before her "Life," Lond.* 1692; *second edit.*

Lady Warner, a woman of great beauty and many accomplishments, was converted to the Roman Catholic religion about the same time with Sir John Warner her husband. She took the habit of the English nuns, called Sepulchrines, at Liege, together with Mrs Elizabeth Warner, her sister-in-law, the 30th of April, 1665. Both these ladies went afterwards into the convent of Carthusianesses, or Poor Clares, at Gravelin *. Sir John entered into the Society of

* "The cells of the Carthusianesses, at Gravelin, (says the author of lady Warner's Life), are not long enough for one of an ordinary stature to "lie at full length; and therefore, when they sleep, they almost sit upright "in their beds, which are not two feet and a half broad; and the cell is no "broader, besides what the bed takes up, than to give room enough for a "single person to go in and out. All their furniture is a little low stool "to sit upon, and a straw bed and bolster, (or, if sick, a pillow of chaff;) upon "which they lie in their habits, having a blanket to cover them. They "wear no linen: go barefoot, having only sandals; rise at Midnight; abstain all their life-time from flesh; and keep such a fast all the year as we "do in Lent."

Tantum religio potuit suadere malorum.

of Jesus, and assumed the name of Brother Clare, as his lady did that of Teresa Clare. They had several daughters, two of whom, Catharine and Susan, were, in 1692, nuns in the English monastery at Dunkirk. There is a print of Mrs Anne Warner, by John Smith, after Largilliere. She was, as I am informed, another daughter. Lady Trevor Warner died the 26th of January, 1670.

MARIA, Edwardi Alston eq. aur. filia Jacobi Langham eq. aur. uxor; *Faithorne f.* 4to. *Before her Funeral Sermon by Dr Edward Reynolds, rector of Braunston, in Northamptonshire, and afterwards bishop of Norwich. Scarce.*

Mary, daughter of Sir Edward Alston, and wife of Sir James Langham, had, in the early part of her life, a propensity to atheism; but, as she advanced in years and understanding, she became a christian upon sound principles and rational conviction, and experimentally found, that the uniform practice of religion and virtue added strength to reason, and clearness to evidence. Hence it was that no woman of her age was more religious or less superstitious. She was equally a stranger to the moroseness and flights of bigotry; and displayed a constant chearfulness, the natural effect of a good conscience, which rendered her a more agreeable and amiable woman, in proportion as she was a better Christian. She died in September, 1660.

GENTLEWOMEN, &c.

Madam CATHARINE SIDLEY, (or SEDLEY;) *Lely p. R. Tompson exc. h. sh. mezz.*

Madam SIDLEY; *Wissing p. R. Williams f.* 4to. *mezz.*

Mrs Sedley was daughter of Sir Charles Sedley, bart. See CATHARINE, countess of Dorchester, in the next reign.

Madam MARY KIRK; *Lely p. Browne ; h. sh. mezz.*

Mrs Kirk was daughter of George Kirk, esq. groom of the bed-chamber to Charles II. and sister to Diana Vere, the last countess of Oxford of that name. She was maid of honour to queen Catharine, and one of that constellation of beauties which shone at court in the former part of this reign. But she proved a wandering, and at length a fallen star. Other maids of honour were prudent enough to retire into the country upon proper occasions; but she inadvertently staid too long in town, and was delivered of a child at Whitehall. When she was in the pride of all her beauty and fame, Sir Richard Vernon *, a country gentleman of about 1500l. a year made his addresses to her; but she rejected his courtship with disdain. Upon his repulse, he retired to his rural seat, forsook his dogs and horses, and abandoned himself to grief and despair. Mr Thomas Killigrew, of the king's bed-chamber, who was his relation, went to visit this disconsolate lover; and, with a view of curing him of his passion, told him all the circumstances of his mistress's disgrace. He was transported with the most frantic joy at the news, as he now thought her haughtiness sufficiently humbled to listen to his suit. He renewed his addresses with more ardency than ever, and in a short time she became his wife. Her conduct was so nice in the marriage state, that he was reputed the father of all the children she after-

* He is called Killigrew in the "Memoirs de Grammont."

Published April 1.st 1792 by Harding Fleet Street

MARY KIRK, WIFE of S.r THOMAS VERNON.

From an Original Picture by S.r Peter Lely,

in the Possession of the late George Drummond Esq.r at Stanmore.

Harding Del. London Pub. Oct. 6. 1792 by E. & S. Harding Pall Mall. Ward sculp.

MISS PRICE.

From a Picture by Sir Peter Lely.

afterwards produced. See more of her in the "Memoirs de Grammont," under the name of Warmestre.

The Lady (Mrs) PRICE; *P. Lely eq. p. Browne; h. sh. mezz.*

Mrs Price, maid of honour to Anne, dutchess of York, was a woman of an agreeable wit and vivacity, but had scarce any pretensions to beauty. Though she was not without intrigues of her own, she seemed to be only intent upon those of others. She was extremely cautious of disclosing any secrets that regarded herself; but was never scrupulous of betraying those of her enemies or even her friends. Few women of her time knew better who and who were together. She discovered and made public a low amour of the earl of Rochester; for which she felt the whole weight of his resentment, in a lampoon written with the usual spirit of that licentious satirist. When the earl assumed the character of a mountebank and fortune-teller, she sent her maid to consult him: he told her, that "she waited on a "good-natured lady, whose only fault was loving "wine and men." See "Memoirs de Gram-"mont*."

Madam JANE MIDDLETON; *Lely p. Browne; whole length; h. sh. mezz.*

Madam Middleton; *Lely p. Tompson exc. mezz.*

* There was a lady Price, a fine woman, who was daughter of Sir Edmund Warcup, concerning whom see Wood's "Fasti Oxon." ii. 148. Her father had the vanity to think that Charles II. would marry her, though he had then a queen. There were letters of his, wherein he mentioned that "his daughter was one night and t'other with the king, and very graciously received by him."

There is another print of her by Mac Ardell, erroneously inscribed *Lady Middleton* *.

Her portrait is in the gallery at Windsor.

Mrs Middleton, a woman of small fortune, but of great beauty, was one of the ladies that attracted the particular notice of the gallant chevalier de Grammont, soon after his arrival in England. He made her many costly presents, which she readily accepted, and publicly wore. But he was cured of his growing passion for her, almost as soon as he had seen the amiable Mrs Hamilton, who was incomparably more beautiful, and was without her affectation and coquetry. Mrs Middleton could well bear the loss of a single lover: she had generally several in her train, who were never heard to complain of her cruelty.—Mrs Brooke, afterwards lady Denham, was a woman of special note at this time, and no less remarkable for her gaiety, than tragical end †. But the most extraordinary lady was the countess of Shrewsbury, who was so far from being restrained or directed by *common forms*, that she set reputation at the utmost defiance, and was the greatest heroine in her amours, of any of her contemporaries ‡.

"The true and lively portraiture of that virtuous gentlewoman MARTHA WILLIAMS, "one of the daughters of that valiant colonel and worthy

* There is a print by F. P. (probably Francis Place) inscribed "The Coun-"tess of Middleton." It appears to be a portrait of a very different person from Mrs Jane Middleton. I know nothing of the lady.

† She was strongly suspected to have been poisoned by her husband, who was jealous of the duke of York.

‡ She is said to have held the duke of Buckingham's horse in the disguise of a page, whilst he fought a duel with the husband, and after he had killed him, to have gone to bed to him in his bloody shirt.

Mrs. Middleton.

From an Original Picture by Sr. Peter Lely.

in the Collection of the Right Honourable the Earl of Orford.

" worthy knight, Sir Marmaduke Rawdon, of Hods-
" don in Hertfordshire, and wife to Thomas Wil-
" liams, gentleman, the fourth son of Sir Henry
" Williams, of Gwerneut in Brecknockshire, knight
" and baronet." *R. White sc. 8vo.*

SARAH RAWDON, wife to Mermaduke Rawdon, Esq. *R. White sc. 4to.* See MARMADUKE RAWDON, Class VIII.

KATHARINE RAWDON, wife of William Bowyer, &c. *R. White sc. 4to.*

The true and lively portraiture of that virtuous gentlewoman ELIZABETH RAWDON, wife to Mr William Rawdon, of Bermondsey Court in the county of Surry, gentleman. She was born the 18th of January, 1632.

ELIZABETH RAWLINSON, wife of Curwen Rawlinson, and daughter to Dr Monck, bishop of Hereford. *Ob.* 1691, *Æt.* 43. *Jos. Nutting sc. This head is in the same plate with Nicholas Monck, and several others of the Rawlinson family*; *4to.*

Curwen Rawlinson, husband of this lady, has been already mentioned. He left issue by her two sons; Monck, who died young, and Christopher, of whom there is a portrait, which belongs to the reign of Anne.

Madam SMITH, wife of Erasmus Smith Esqr. *Kneller p.* 1680; *G. White f. h. sh. mezz.* See ERASMUS SMITH, Class VIII.

Madam GRAHAM; *Lely p. Tompson exc. h. sh. mezz.*

* * * * * * * * *

Madam PHILADELPHIA SAUNDERS; *P. Lely p. Browne; h. sh. mezz.*

* * * * * * *

Madam PARSON; *P. Lely p. J. Verkolye f.* 1683; *h. sh. mezz.*

* * * * * * *

Madam JANE KELLEWAY, in the character of Diana; *Lely p. Browne; h. sh. mezz.*

* * * * * * *

Madam JANE LONG; *P. Lely p. R. Tompson exc. h. sh. mezz.*

Quære if of the family of Long at Draycot, near Chippenham in Wiltshire; of which family was Mrs Anne Long, a celebrated toast in the reign of William III. and Anne?

SOPHIA BULKELY; *H. Gascar p. h. sh. mezz.*

This lady was daughter of Walter Stuart, esq. third son of lord Blantyre, and sister to Francis, dutchess of Richmond. She married Henry Bulkely, esq. "master of the household *," to Charles the Second. In the reign of William it was reported, that she was confined in the Bastile, for holding a correspondence with lord Godolphin †. That she had some connection with that lord, may be presumed from the following stanza, which is part of a satire against Charles, written in 1680:

Not for the nation, but the *fair*,
Our treasury provides:
Bulkeley's Godolphin's only care,
As Middleton is Hyde's.

D O-

* Crawfurd's "Peerage of Scotland," p. 37.

† Dalrymple's "Memoirs," part ii. 189. She is there erroneously called *Lady Sophia Buckley.*

DOROTHEA RUTTER; *Martis* 21, 166$\frac{1}{2}$, *anno ætatis suæ ult. et* 31.

" Life more abundant in her looks you see;
" Picture her soul, a heavenly saint is she."

The print is before her Funeral Sermon, by Giles Oldisworth.

This amiable and pious lady was daughter of Sir John Hales, of the White Friars in Coventry, and wife of Michael Rutter esq. of Burton on the Hill in Glocestershire.

The family of Mr COOKE of Norfolk †; *Huysman p. Van Somer f. large sh. mezz.*

The print is anonymous; but I give it this appellation upon the authority of Vertue's manuscript in my possession. There is a half-sheet mezzotinto by Vincent, which contains a copy of part of it. The eldest of the children, in the copy, *holds a knotted sheep-hook, and has by her side a lamb. The two least, who are represented as angels, are presumed to have died young. I mention this circumstance as analogous to the children in the clouds, in the famous family-piece at Wilton.*

MRS KATHARINE CLARKE; *Van Hove sc.*

Katharine, wife of Mr Samuel Clarke the biographer and martyrologist. Her husband extols her as an eminent example of piety, meekness, chastity, industry, and obedience. He tells us " that she never rose from table without " making him a courtesy, nor drank to him " without bowing; that his word was a law to " her, and that she often denied herself to gratify

† As the principal figures are young ladies, the print may be placed here with propriety.

" tify him." He appears to have been as good a husband, as she was a wife.

" They were so one, that none could truly say,
" Which did command, or whether did obey:
" He rul'd, because she would obey; and she,
" In so obeying, rul'd as well as he."

She died the 21st of June, 1675, having herself, with great composure, first closed her eyes. Her print, together, with her Life, is in Clarke's last folio, 1683.

MADAM DAVIS; *Lely p. Valck f.* 1678; *4to. mezz.*

Madam DAVIS; *Lely p. Tompson exc. h. sh. mezz. She is represented playing on the guitar* *.

At Billingbere, in Berkshire, the seat of Richard Neville Neville, esq. is a fine portrait of her by Kneller, with a Black. This picture, which is in the painter's best manner, was the property of Baptist May, who was privy purse to Charles II. and of singular service to him in his private pleasures ‖.

Mary

* The guitar was never in so general vogue in England, as it was in this reign. The king was pleased with hearing Signor Francisco, an Italian, play on this instrument; as he knew how to fetch better music out of it, than any other performer. Hence it became fashionable at court, and especially among the king's mistresses, who were greater leaders in fashions of all kinds, than the queen herself.

‖ John Wilmot, earl of Rochester; John Sheffield, earl of Mulgrave; lord Buckhurst, afterwards earl of Dorset; Henry, son of Thomas Killegrew; Henry Savile; Fleetwood Sheppard, and Baptist May, were generally of the number of those select and facetious parties which enlivened the evenings of Charles II. in the apartments of his mistresses. The last but one of these persons, who, as well as the earl of Dorset, was a friend and patron of Prior, was a gentleman-usher and daily-waiter, and afterwards usher of the black rod to king William. See more of these favourites in " Athen. Oxon." ii. col. 1039. See also lord Clarendon's " Continuat." fol. p. 338, 355, 438, &c.

S. Harding del.t W.N Gardiner sculp.t

Pub.d Dec.r 2. 1790. by F. & S. Harding Pall Mall.

MISS DAVIS.

From an Original Picture by Sir Godfry Kneller in the Collection of

Richard Aldworth Neville Esq at Billingbear, Berks.

S. Harding Del. Pub. Feb. 21. 1793. by F. & S. Harding Pall Mall. Skemaker Sculp.

NELL GWYN

From an Original Picture by Sr. P. Lely.
in the Possession of Sir Brook Boothby Bart.

Mary Davis, mistress to Charles II. was some time comedian in the duke of York's theatre. She had one daughter by the king; namely Mary, who took the surname of Tudor, and was, in 1687, married to the son of Sir Francis Ratcliffe, who became earl of Derwentwater *.

MADAM ELEANORA GWYNN; *Cooper p. G. Valk sc. 4to.*

Madam GWIN; *P. Lely p. G. Valck sc. A lamb under her right arm.*

Madam ELEANOR GWYNN; *Lely p. A lamb under her left arm: copied from the former. There is another copy in mezzotinto.*

Mrs ELLEN GWYNN; *P. Lely p. P. Van Bleeck f. 1751; h. sh. mezz.*

Madam ELLEN GWYNN; *P. Tempest exc. 4to. mezz.*

Madam GWYNN; *holding a nosegay; large 4to.*

Madam ELLEN GWYNN, and her two sons, &c. *in the characters of Venus and two Cupids; Henry Gascar p. sh.*

Madam ELLEN GWYNN, and her two sons; *Lely p. Tompson exc. h. sh. mezz.*

There is a small etching of her, in the fine manner of Rembrandt, which is very scarce. It was done, as I am informed, by Spencer, the late painter in miniature.

Their portraits in one piece, are at Welbeck.

Eleanor

* Wood.

It would be too indelicate to mention the particular consequences of the jalap, which was given to Moll Davies at supper by Nell Gwynn, who knew that she was to lie the same knight with the king. It is sufficient to hint at the violence of its operation, and the disastrous effects: such effects as the ancients would have attributed to Anteros ‡, a malignant deity, and the avowed enemy of Cupid.

‡ Antiens.

Eleanor Gwynn, better known by the familiar name of *Nell*, was, at her first setting out in the world, a plebeian of the lowest rank, and sold oranges in the playhouse. Nature seems to to have qualified her for the theatre. Her person, though below the middle size, was well-turned; she had a good natural air, and a sprightliness that promised every thing in comedy. She was instructed by Hart and Lacy, who were both actors of eminence; and, in a short time, she became eminent herself in the same profession. She acted the most spirited and fantastic parts *, and spoke a prologue or epilogue with admirable address. The pert and vivacious prattle of the orange-wench, was, by degrees, refined into such wit as could please Charles II. Indeed it was sometimes carried to extravagance: but even her highest flights were so natural, that they rather provoked laughter than excited disgust. She is said to have been kept by lord Dorset, before she was retained by the king, and to have been introduced to the latter, by the duke of Buckingham, with a view of supplanting the dutchess of Cleveland †. Nell, who knew how to mimic every thing ridiculous about the court, presently ingratiated herself with her merry sovereign, and retained a considerable place in his affection to the time of his death.—She continued to hang on her cloaths with her usual negligence when she was the king's mistress: but whatever she did became her. *Ob.* 1687 ‡.

* She very rarely appeared in tragedy, but is known to have acted the part of Almahide; to which lord Lansdown alludes, in his "Progress of Beauty."

"And Almahide once more by kings adored."

‡ See Burnet, i. p. 263.

‡ She was, or affected to be, very orthodox, and a friend to the clergy and the church. The story of her paying the debt of a worthy clergyman whom

S. Harding del.ᵉ F. Bartolozzi Esqʳ. R.A. sculpᵉ

Pubᵈ. Decᵉ. 1790. by E. & S. Harding Pall Mall.

LADY ROBARTS.

From an Original Picture by Sir Peter Lely in the College at Stratford upon Avon.

MADAM JANE ROBERTS; *Lely p. sold by Browne; h. sh. mezz. very scarce.*

This unhappy woman, who was also one of the king's mistresses, was the daughter of a clergyman, and is said, by bishop Burnet, to have fallen into "many scandalous disorders, attended with very dismal adventures." But her sense of religion was so far from being extinct, when she was engaged in an ill course of life, that she frequently felt all the poignancy of remorse. She died a sincere penitent. See Burnet, i. p. 263, 507.

MRS KNIGHT, a famous singer, and favourite of king Charles II. *G. Kneller p. J. Faber f.* 1749. *E collectione J. Ellys; h. sh. mezz. She is represented in mourning, and in a devout posture, before a crucifix.*

Whether Mrs Knight were penitent from the same kind of guilt that Mrs Roberts was, is altogether uncertain. Thus much we are sure of, that it was no easy task for a woman who happened to be a favourite of Charles, and could probably charm him by her person and her voice, to preserve her virtue. She, perhaps, deserves to be in better company *. There

whom, as she was going through the city, she saw some bailiffs hurrying to prison, is a known fact; as is also that of her being insulted in her coach at Oxford, by the mob, who mistook her for the dutchess of Portsmouth. Upon which she looked out of the window, and said, with her usual good humour, *Pray, good people, be civil: I am the protestant whore.* This Laconic speech drew upon her the blessings of the populace, who suffered her to proceed without further molestation.

* If any credit may be given to a manuscript lampoon, dated 1686, Mrs Knight was employed by Charles as a procuress: particularly, she was sent with overtures to Nell Gwynn; whom, as the same authority says, lord Buckhurst, would not part with, till he was reimbursed the expence he had lavished

There is, in Waller's "Poems," a song "sung by "Mrs Knight, to her majesty, on her birth-day."

The Lady (MRS) WILLIAMS; *Lely p. Cooper; large h. sh. mezz.*

The Lady WILLIAMS; *Wissing p. Becket f. whole length; large h. sh. mezz.*

Mrs Williams was mistress to the Duke of York; but none could ever think her a beauty. Lady Bellasyse was plain, Mr Sedley was homely, and Mrs Churchill was just the reverse of handsome. The king said, that as his brother had been a sinner with the beautiful part of the sex, it was probable that his confessor had imposed such mistresses upon him by way of penance.

MADAM HUGHES; *P. Lely p.* 1677; *b. sh. mezz.*

Madam HEWSE, (HUGHS); *Lely p. R. Williams f. h. sh. mezz.*

Margaret Hughs was mistress to prince Rupert. He bought for her the magnificent seat of Sir Nicholas Crispe, near Hammersmith, which cost 25,000*l.* the building. It was afterwards sold to Mr Lannoy, a scarlet-dyer. The prince had one daughter by her, named Ruperta, born in 1671. She married Emmanuel Scroope Howe, esq. brigadier-general in the reign of Anne, and envoy extraordinary to the house of Brunswick Lunenburg. He was brother to Scroope, lord viscount Howe, of the kingdom

shed upon her. The king at length created him earl of Middlesex for his compliance:

"Gave him an earldom to resign his b—tch."

kingdom of Ireland *. Captain Alexander Radcliffe, in his "Ramble," evidently points at Mrs Hughes,

"Should I be hang'd, I could not chuse
"But laugh at wh-r-s that drop from stews,
"Seeing that mistress Margaret——
"So fine is."

WIVES OF ARTISTS, &c.

MRS GIBSON; *Walker sc. in the same plate with her husband. Engraved for the "Anecdotes of Painting;" 4to.*

Her portrait, by Vandyck, is in the same picture with the dutchess of Richmond, at Wilton.

Mrs Anne Gibson, whose maiden name was Shepherd, was wife to Richard Gibson, painter and page of the back-stairs to Charles I. That prince and his queen honoured the nuptials of this diminutive couple with their presence. They seemed to be *just tallied for each other*, being exactly three feet ten inches in height.

"Design or chance makes others wive,
"But nature did this match contrive;
"Eve might as well have Adam fled,
"As she deny'd her little bed
"To him, for whom heav'n seem'd to frame
"And measure out his only dame," &c.
Waller on the Marriage of the Dwarfs.

They

* Sandford, p. 571, edit. 1707. It appears from the same page, that he had also a natural son by Frances Bard, daughter of Henry viscount Bellomont, in Ireland. This son was commonly called Dudley Rupert. He served as a volunteer in the emperor's army, at the siege of Buda, where he was killed the 13th of July, 1686, in the 20th year of his age. See an account of Lord Bellomont, or Bellemont, in "Fast. Oxon." ii. col. 38.

They had nine children, who were all of a proper size.

Mrs Gibson died in 1709, in the 89th year of her age.

D. DOROTHEA NARBONA, uxor D. Thomæ Raulins, (vel Rawlins), supremi sculptoris sigilli Caroli I. et Caroli II. &c. *J. Careu del. Ant. Vander Does f. 4to.*

Thomas Rawlins, her husband, was also an engraver of medals.

Mrs VAILLANT; *W. Vaillant f. 4to. mezz.*

There are, at least, two prints of her, done by her husband.

This person was wife of Warner Vaillant, the engraver, of whom there is an account in the preceding class.

ELIZABETH COOPER; *Lely p. W. Faithorne f. whole length; h. sh. mezz. She is represented young.*

Probably one of the family of Cooper, the print-seller, mentioned in the foregoing class.

SCOTCH LADIES.

The dutchess of LAUDERDALE; *in the same plate with the duke; Lely p. R. Tompson exc. sh. mezz.*

The original picture is at lord Dysert's, at Petersham.

This

J. Harding del.t W.N Gardiner sculp.t

MISS HAMILTON,

afterwards LADY GRAMMONT.

This lady, who was second wife to the Duke of Lauderdale, was daughter and heir to William Murray, earl of Dysert, and widow of Sir Lionel Tolmach *, of Helmingham in Suffolk. Here she was frequently visited by Oliver Cromwell, which occasioned the report of their amorous correspondence. She was a woman of great quickness of wit, of an extensive knowledge of the world, and of uncommon penetration in state affairs. But her politics seem to have been of much the same cast with those of her husband. Bishop Burnet tells us, that "she writ him a long account of "shutting up the Exchequer, as both just and ne-"cessary †." It was much the same sort of necessity that put her upon setting to sale all kinds of offices, during the duke's oppressive administration in Scotland. It is well known that he acted in that kingdom like an Eastern monarch, and his dutchess carried herself with all the haughtiness of a *sultana* who governed him ‡.

The Lady LORNE; *P. Lely p. h. sh. mezz.*

Elizabeth, daughter of Sir Lionel Tolmach, by Elizabeth his wife, afterwards dutchess of Lauderdale. She married Archibald, lord Lorne, who became earl, and at length duke of Argyle, to which title he was raised 23 June, 1701.

Lady GRAMMONT; *Lely p. M. Ardell f. mezz. From the original in the gallery at Windsor* ||.

*Vulgo Talmash.

† See Burnet's "Hist. of his own Time," I. p. 306.

‡ Ibid, I. p. 339.

|| Mac Ardell undertook to engrave the Gallery of Beauties at Windsor; of which he did the portrait above described, and that of Mrs. *erroneously tal-*

led

There is an etching of her by Powle, after Lely, which was done for the edition of the "Memoires de Grammont," printed at Strawberry Hill.

This amiable lady was the wife of count Grammont, and sister of count Hamilton, author of the "Memoires de Grammont." Charles II. in a letter addressed to the dutchess of Orleans, speaks thus of her; "I believe she will pass for a handsome woman in France, &c. She is as good a creature as ever lived *." See GRAMMONT in the Appendix.

IRISH LADIES.

The Countess of MEATH; *Paulus Mignard, Avenionensis p. Londini; P. Van Somer f. h. sh. mezz. scarce.*

Probably wife of the earl of Meath, who was drowned in 1675, near Holyhead in Wales, in his passage from Ireland.

The Countess of OSSORY; *Wissing p. Becket f. h. sh. mezz.*

AMELIA of Nassau, wife of Thomas, Earl of Ossory. See lady ARLINGTON, in the division of the English countesses †.

The

led lady Middleton. He was prevented in making any further progress in this work by death: but we have artists now living, who are well able to prosecute this design, and to do justice to Vandyck.

* Dalrymple's "Memoirs," ii. p. 26.

† There is a mezzotinto print by Van Somer, after S. Brown, inscribed "Mademoiselle Charlote de Beeverwaerde." I take this lady to be one of the four sisters of lady Ossory. There is another mezzotinto, inscribed, "Madam Helyot," (possibly Elliot) by Lloyd, after Lutterel. I have seen the same name on the print of a nun by Edelinck; but the persons are apparently different.

S. Harding del.t

W. H. Gardiner sculp.t

THE COUNTESS OF OSSORY.

From a Print after Wissing.

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